SEE INSIDE BACK COVER FOR DETAILS

FREE CD-ROM

Digital CreativeArts™

NOV/DEC 2005 Windows / Mac

THE MAGAZINE FOR CREATIVE COMPUTER USERS

Illustrate a superhero

Create the ultimate virtual vixen using Illustrator's cutting edge tool kit

Digital punk

Revered comic book artist Frank Quitely on entering the digital age

ARTISTS INSIDE: Sam Gilbey, ilovedust, Zach Gold, dirtyvelvet, Oliver Ottner

UNLEASH THE POWER

Unlock your creative potential and discover the secrets of mind blowing illustration

"excite, inform and entertain"

NOV/DEC ISSUE £5.99

HIGHBURY 9 771478 589007 22

HOW TO: Create cult t-shirt art | Model photorealistic 3D objects with Maya | Edit multi-cam video | and more...

"My secret weapon—exposed."

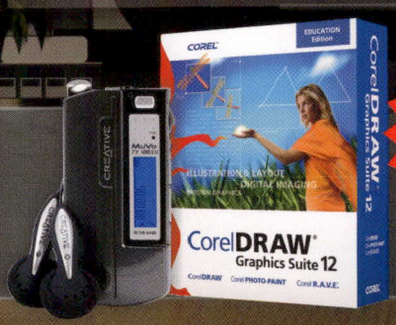
"People ask me how I create such distinctive illustrations. It's simple: CorelDRAW Graphics Suite lets me create in ways that I haven't found possible with any other software. And now with version 12, I can make my characters appear more lifelike than ever."

Patrick Boyer, Design Professional
Urbancowboy.net & Patrick Boyer Illustrations
Recognized as one of the world's top five illustrators by *Digital Creative Arts* Magazine

To express his distinct brand of urban identity, internationally renowned designer Patrick Boyer calls CorelDRAW® Graphics Suite 12 his software of choice. With powerful drawing tools that give him unmatched creative freedom, Patrick is able to quickly evolve individual shapes into his urban characters and landscapes. And thanks to the software's incredible compatibility, he can share his images with anyone, anywhere around the world.

Chosen by design professionals, like Patrick.

CorelDRAW® Graphics Suite 12



FREE MP3 player! Holds up to 256 songs, up to 18 hours playtime.

The perfect gift for Christmas - musical inspiration for your designs Until December 31st 2005, whilst stocks last, buy CorelDRAW Graphics Suite 12* and get a Creative MuVo TX SE (512Mb) MP3 worth £79.99 **for FREE**.

For full offer information visit **www.corel.co.uk/mp3offer**

Go to www.corel.co.uk/mp3offer

Image based on cover of *Digital Creative Arts*, Issue 8
*Standard, Full version only. Terms and Conditions apply

Now available from the following select resellers:

amazon.co.uk Insight MISCO PC WORLD Business

Digital CreativeArts
THE MAGAZINE FOR CREATIVE COMPUTER USERS

Highbury Entertainment Limited,
Paragon House, St Peters Road,
Bournemouth, Dorset BH1 2JS
Tel: +44 (0) 1202 299900
Fax: +44 (0) 1202 299955
Website: www.paragon.co.uk

CUSTOMER SERVICES
If you have a query regarding a subscription or a back issue, or would like to place an order, please contact the subscription hotline on **0870 444 8682** or email **dca@cisubs.co.uk**
For all other queries, including missing covermounts, please contact Customer Services on **01202 200200**, or by emailing **subs@paragon.co.uk**

MAGAZINE TEAM
Editor Natalie Hitchins
natalie@paragon.co.uk
Art Editor James Davies
Sub Editor Nat Johnson
Senior Sub Editor Karen Rutherford
Multimedia Editor Rhys Davies
Managing Editor Adrian Bishop
Group Art Editor Nick Trent

CONTRIBUTORS:
David Bradforth, Simon Danahan, Ryhs Davies, Karl Foster, Sam Gilbey, Rob Loveday, Amber Maitland, Steve Paris, Anthony Robinson, Tim Shelbourne, Andy Stewart, Magic Torch

COVER ILLUSTRATION:
Sam Gilbey
www.personalspaceinvaders.com

COVER DISC SUPPORT:
If you have any difficulty with your free CD, please refer to the disc pages for contact information

COVER DISC PRODUCTION
Deputy Digital Projects Manager Stuart Dixon

ADVERTISING
Classified Sales Executive Damian Garner
01202 200212 damian.garner@paragon.co.uk
Deputy Advertising Manager Karin Du Plooy
01202 209348 karin@paragon.co.uk
Group Advertising Manager David Price
Ad Copy Controller Lorraine Troughton

PRODUCTION & DISTRIBUTION
Production Manager Dave Osborne
Bureau Manager Chris Rees
Circulation Manager Owen Arnot
Tel: +44 (0) 1202 200200
Fax: +44 (0) 1202 200217

INTERNATIONAL LICENSING
Digital Creative Arts is available for licensing overseas. For details, please contact:
International Manager Leylah Honeyborne
Tel: +44 (0) 1202 200205
Fax: + 44 (0) 1202 200217
Email: leylah@paragon.co.uk

DIRECTORS
New Media Director James Brown
Editorial Director Dan Hutchinson
Creative Director Trevor Gilham
Publishing Director Dave Taylor
COO Mike Frey
Chairman & CEO Kelvin Mackenzie

Printed by **Wyndeham Heron**, The Bentall Complex, Colchester Road, Heybridge, Maldon, Essex, CM9 4NW

Distributed by **Seymour Ltd**,
1st Floor, 86 Newman Street, London W1P 3LD
Tel: 0207 396 8000

Please read our small print
All text and layout remains the copyright of Highbury Entertainment Limited. Digital Creative Arts cannot accept responsibility for any unsolicited material or transparencies. Digital Creative Arts is fully independent and its views are not those of any company mentioned herein. All copyrights and trademarks are recognised and all images are used for the purpose of criticism and review only. No part of this magazine may be reproduced without the written permission of the publisher. Digital Creative Arts can accept no responsibility for inaccuracies or complaints arising from advertisements within the magazine.
© 2005 Highbury Entertainment Limited
Digital Creative Arts: ISSN 1478-5897

Welcome...

Anyone with their finger on the pulse in the design world over the last few months could not have failed to notice that professional illustration is no longer just the preserve of the rich and extraordinarily talented. Falling kit and software prices, unprecedented availability of training and the current vogue for digital art in the media means that graphics hobbyists purporting to be the next big thing are now ten a penny.

But as the number of illustrators-in-waiting swells, it naturally becomes harder and harder for designers to stand out from the crowd, and this is exactly why we've dedicated the November/December issue of *Digital Creative Arts* to getting your creative juices flowing. We've packed the next 115 pages with everything you need to unleash the inner power of your imagination and master the skills that truly separate the wannabes from the success stories.

With input from the professionals at the very heart of the design world, we've collated the biggest and best selection of advanced tutorials and features to help you create inspirational artwork using both Photoshop and Illustrator. For those of you wishing to expand your skills across multimedia platforms, we've also packed in tutorials detailing the latest advancements in 3D modelling and digital video editing. So what are you waiting for?

Never ones to rest on our laurels, we've also been hard at work over the last few weeks sculpting a new look *DCA* to ensure that we continue to be the most cutting edge creative title in the shops. Along with the change in style, we are also coming to you in an all-new frequency - so you can now expect to see your favourite creative title hit the shelves every six weeks - giving you a whole two weeks extra to master the pro projects across our pages.

We'd value your comments on the new look magazine, so whether you've got a grumble, comment or ideas for what you'd like to see more of in the magazine, drop us a line at **dca@highburyenterainment.co.uk**

Natalie

Natalie Hitchins
Editor

ARTISTS THIS ISSUE

PAGE 001 COVER

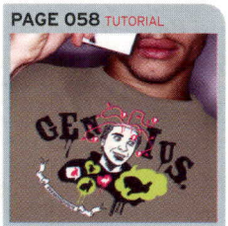
Sam Gilbey
www.pixelsugeon.com

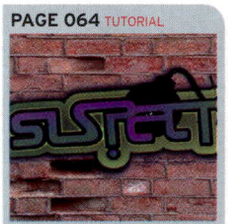
PAGE 040 TUTORIAL

ilovedust
www.ilovedust.com

PAGE 048 TUTORIAL

Tim Shelbourne
Digital imageer and illustrator

PAGE 058 TUTORIAL

James Davies
www.dirtyvelvet.com

PAGE 064 TUTORIAL

Rhys Davies
Multimedia digital artist

PAGE 080 TUTORIAL

Simon Danaher
www.portfollios.com/danaher

Highbury Entertainment Limited is a wholly owned subsidiary of Highbury House Communications PLC. Registered in England. Registered Number 2483576. Registered Office: The Publishing House, 1-3 Highbury Station Road, Islington, London N1 1SE.

CONTENTS

NOVEMBER/DECEMBER 2005

TUTORIALS

P40: Illustrate a Superheroine
Is it a bird? is it a plane? No it's *DCA*'s virtual vixen! Check out our eight page masterclass to gain the power of Illustrator

P48: Art Nouveau with Photoshop
Today in the 21st Century Art Nouveau has crept its way in to the digital age. Tim Shelbourne shows you how to create your own Mucha style art nouveau illustration in Photoshop

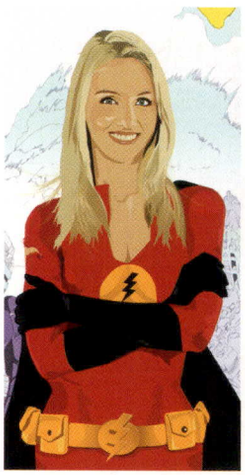
P54: Photoshop tool guide
In this month's Photoshop tool guide Anthony Robinson explains how the Heal, Patch, and Replace Color tools can help you on the way to pixel perfect images

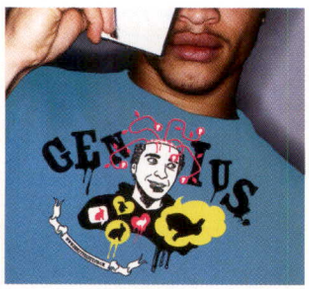
P58: Create a cult T-shirt design
Fed up with conveyor belt fashion, and want to stamp your own individuality onto the market? Designer Dirtyvelvet treats us to an Illustrator tutorial on t-shirt design

P64: Urban Type
In the first of our creative type series we show you how to become a master graffiti artist using Illustrator and a basic font

P74: Master multi camera editing
Discover how to edit an action sequence shot with multiple cameras as we take a tour of Final Cut Pro 5

P80: Modelling 3D planes with Maya
The days of making paper aeroplanes may have passed, but our experts show you how to sculpt a plane to perfection in Maya





REGULARS

P06: Newswire
Hot of the press, we have all the latest stories and gossip making the headlines in the digital world

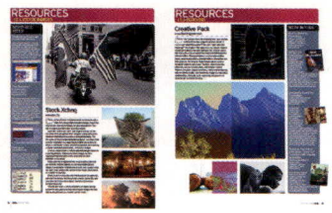
P13: Resources
We point you in the direction of success. Stock images, fonts, plug-ins, books, and websites, we have it all and then some

P17: Feedback
Some of you have been in touch, had a rant and now the rest of you can read what other readers of *DCA* really think

P20: Behind the scenes
Find out how C.S Lewis' legendary Chronicles are bought to life with state-of-the-art photorealism. Nat Johnson goes behind the scenes to discover how 'make believe' has been made believeable

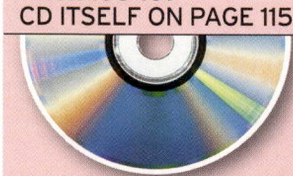
P23: Interview: Vincent Deighan
Revered comic book artist Frank Quitely (aka Vincent Deighan) talks art, the industry and just why creating the artwork for Robbie Williams proved such a challenge

P68: Portfolio
In this issue's explosive Portfolio section we exhibit the work of three very different artists. Take a virtual walk on the wild side as Oliver Ottner shows off his naturemorphosis series, Zach Gold lets his imagination transform his photographs into hybrid sketches, and newcomer Simon Jones illustrates how he has turned his hand from graffiti to fantasy art



ON THE CD

PAGE 108-109
CD ITSELF ON PAGE 115



Macromedia Flash trial
Free brushes, styles and plug-ins
Resource files for this months tutorials
Macromedia Fireworks demo

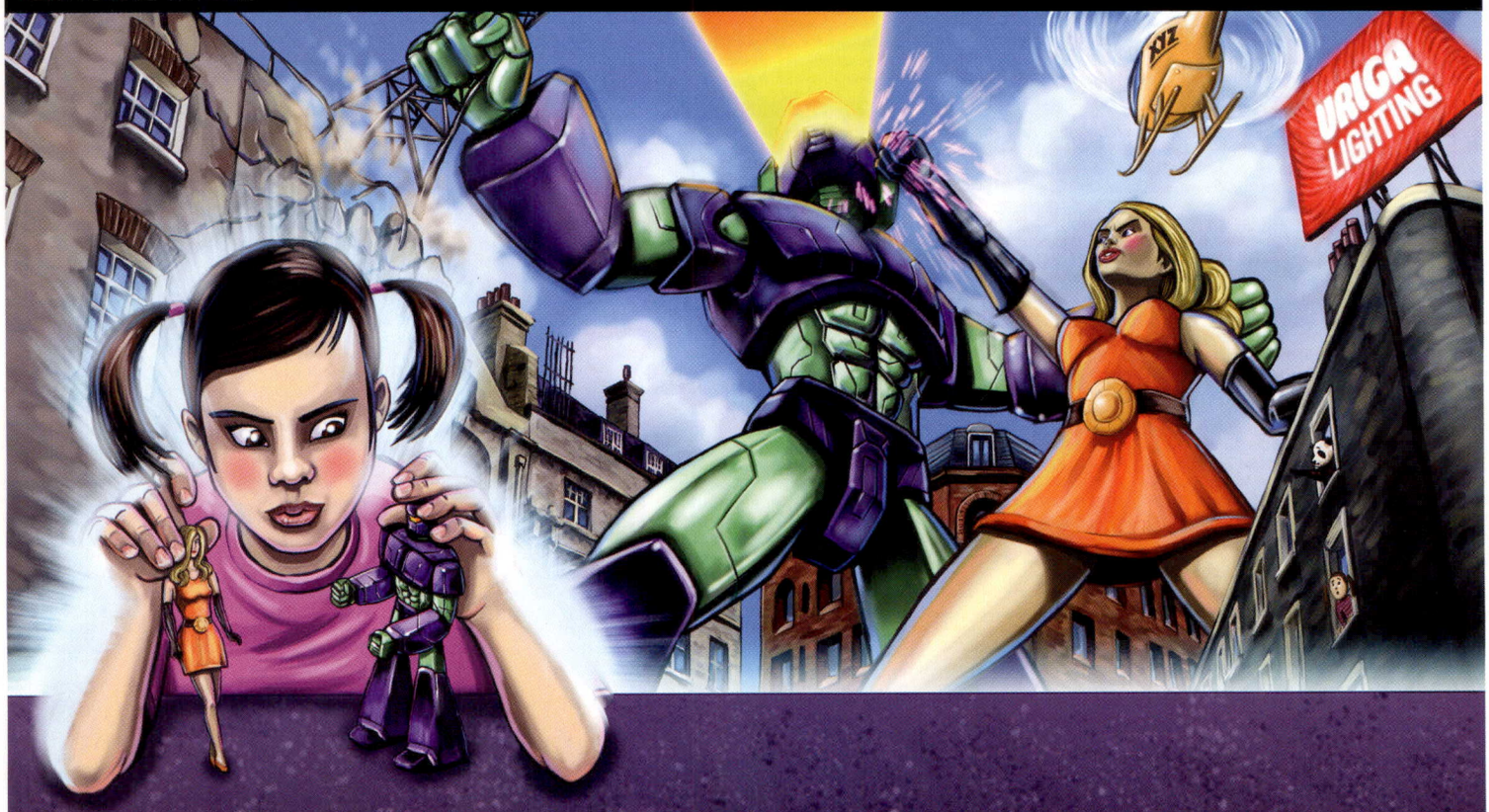
SUBSCRIBE NOW!
Turn to page 19 for full details of great savings >>>

REVIEWS

P91: Reviews
This month we present a virtual goody bag of reviews featuring Macromedia Studio 6, HP's Designjet 90r, Panasonic's FZ30 camera, Apple's latest iBooks, X-Lite's Pulse ColorElite, and a USB hub group test. It may sound like the *DCA* version of the conveyor belt challenge on the Generation Game, but it's true we've got it all!

06 Newswire | **13** Resources | **17** Feedback | **19** Subs | **103** Back Issues | **114** A Day in the Life

FEATURES

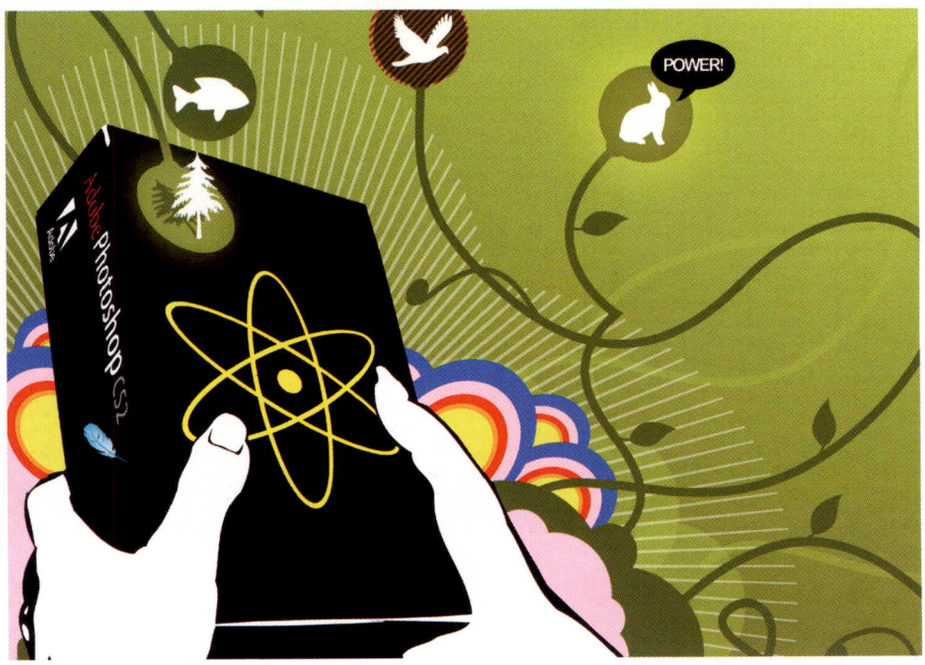


P26: Unleash your creativity

The longest journey starts with the first step, but in the digital world it can be a struggle just deciding which route to take. *DCA* delivers unparalleled advice and tips on how to tap into your artistic potential and master the art of creative previsualisation

P33: Unlock the power of Illustrator

Pimp my ride! We'll show you how to sup up your system and get the best from your creative software. Turn to page 33 where journalist and computer expert David Bradforth explores the best ways to configure your machine to get the most out of Illustrator CS2



P86: Photoshop power-ups

Photoshop is a heavy-duty program that can hammer even the most powerful domestic computer, our specialist leaks some sneaky secrets to tweak your computer

NEWSWIRE

NEWSHOUND NAT JOHNSON CHECKS OUT THIS MONTH'S BIG STORIES

digital arts DIARY

OCT 19 **London Film Festival:** England's great capital hosts this annual film extravaganza, running from the 19 October to the 3 November **www.bfi.org.uk**

OCT 19 **Norwich International Animation Festival:** Seminars, debates, retrospectives and new animation from around the globe for three days **www.niaf.org.uk**

OCT 26 **Cineformation RESFEST:** Cineformation presents a forum for filmmakers to discuss CGI **info@cineformation.com**

OCT 26 **RESFEST 2005:** This extravaganza celebrates innovative images, and the convergence of film, music, art, design, fashion and technology **www.watershed.co.uk**

OCT 27 **MacExpo 2005:** Fresh ideas in hardware and software. Held at the Olympia's National Hall in Kensington for a fun filled three days **www.mac-expo.co.uk**

OCT 27 **Flip Animation Festival:** A festival showcasing, screening, judging, debating, and teaching topics hot in animation **www.plotonline.co.uk/flip**

OCT 29 **Course of Action:** Break Down is a free educational event from the BFI, for those who wish to pursue a career in filmmaking **www.watershed.co.uk**

OCT 29 **Inside Music Videos:** An expert panel explains the art of making a music video. With films featuring animated music videos **www.watershed.co.uk**

NOV 01 **Deadline for Berline Talent Campus:** Amateur filmmakers can win big. Entry is free for any of the ten categories. **www.berlinale-talentcampus.de**

NOV 16 **Bradford Animation Festival:** An eclectic mix of masterclasses, and screenings. The winners of the BBC's new talent comp will be announced. **www.baf.org.uk**

MacExpo is here!

DESIGN SHOW: The creative world has been eagerly awaiting the return of the UK's hottest design exhibition

England's biggest showcase of up-to-the-nano-second hardware and software solutions is upon us once more. MacExpo 2005 is set to attract thousands of design-luvvies to the Olympia's National Hall in Kensington for a three-day extravaganza.

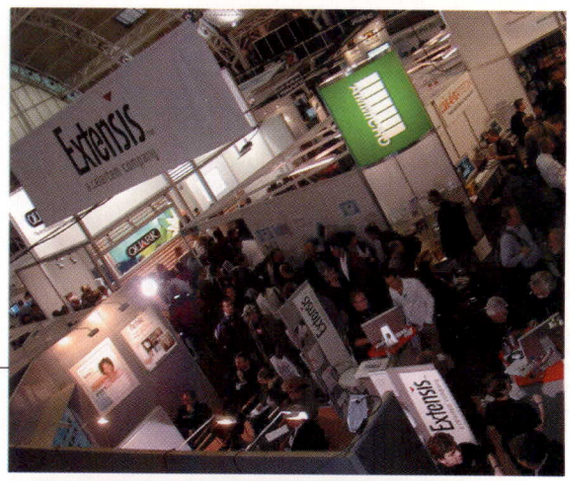
Confirmed exhibitors from the industry's A-list include; Apple, Adobe, Canon, Extensis, HP, Konica Minolta, MacWarehouse, Microsoft, Quark, Sony and Wacom. Taking place on the 27 to 29 October, the show is famous for acting as a platform for companies to showcase their newest products and services, whilst offering current customers unparalleled training opportunities and advice.

The organisers have expanded the event by a third after securing additional space, realising their goal to fill Olympia's National Hall with diverse products and services across a broader range of subjects.

Thought leaders such as David Pogue, Deke McClelland and Andy Ihnatko have been drafted in by event organisers to throw the spotlight on cutting-edge developments in consumer favourites: Mac OS Tiger, Apple's iLife, QuarkXPress, and Adobe's Photoshop, and InDesign.

MacExpo has appealed to a wide demographic of design-influenced people and to reflect it's previous popularity the event will boast five specialist experiences: Design & Publishing; Digital Audio & Video; Digital Imaging; Business Solutions and Music & Games. To cater for the international demand organisers have arranged sister shows in the New Year in Amsterdam and Cologne, to further the education and networking experience on an international level.

Log on to **www.mac-expo.co.uk** to find out more information and secure your ticket to the event.



MacExpo is hotting up to be the biggest and best hardware and software event of the year

iPOD kit reaches the 1000 mark

DIGITAL PRODUCTS: Fashion hungry consumers flock to the shops as Apple announce 1,000 accessories for the iPod

Just as the iPod (and the notorious white headphones) have become the unofficial status symbol of 2005, Apple has launched a mountain of new accessories to further separate iPod lovers from the average Joe MP3 user.

Apple is single-handedly spearheading the digital music revolution with its iPod portable music players and iTunes online music store. Since it's creation the iPod economy has flourished, with over 21 million iPods sold, spurring a range of companies to create accompanying fashion-essential products. The official range carries a 'Made for iPod' logo assuring that it meets Apple performance standards.

With so many accessories on the market and in development, there is no end in site to the selling power of Apple. "The iPod economy is thriving," gloats Greg Joswiak, Vice President of Worldwide iPod Product Marketing, "there are more ways than ever to complement your iPod for use at home, on the go and in the car."

The latest newcomer to the iPod accessory clan is the PocketParty for the iPod Nano. The micro speaker (the size of a fun-size Mars bar) boasts one watt output from two tiny speakers, is cable free and runs for 10 hours on one AA battery.

Priced at £24.99 it won't be long before it's as vogue vital as white headphones.

Check out **www.apple.com** and **www.podgear.net** for all the latest iPod releases.

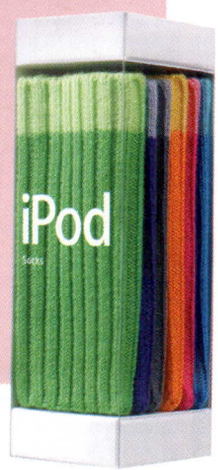


Image courtesy of Apple

And the winner is...

AWARDS: EISA - The Oscars of the creative technology world - announce which models are hot stuff for 2005/6

This month saw Europe's biggest multimedia press organisation (EISA) single out the most accomplished electronics equipment for 2005-2006, as voted by the Editors of 52 leading specialist magazines from 18 European countries. No less than 47 exemplary products, from 31 brands were honoured in the annual gala Awards ceremony held in Berlin's Adlon Hotel.

In June every year, all EISA member magazines come together for the election of the European Awards. All products introduced during the preceding twelve months are judged and each panel must choose the best equipment in each category.

This year, EISA organisers created several new awards to recognize the ultra-fast convergence between information technology and traditional media formats including European Media Phone of the Year.

SOME OF THE HIGHLIGHTS:		
Media phone	Nokia	N90
Camera of the Year	Canon	EOS 350D
Professional Camera	Nikon	D2x
Compact Camera	Olympus	C-7070 Wide Zoom
Zoom camera	Panasonic	Lumix DMC-FZ5
Pocket camera	Fujifilm	FinePix F10
Analogue Camera	Nikon	F6
Lens	Sigma	3.5-6.3/18-200 mm DC
Printer	Epson	Stylus Photo R2400
Mini Printer	Sony	DPP-FP50
Scanner	Konica Minolta	Dimage Scan Elite 5400 II
Portable Media Viewer	Epson	P2000 Media Storage
Memory Card	SanDisk	Extreme III
High-End Camcorder	Sony	HDR-FX1E
DV- Camcorder	Panasonic	NV-GS250
Media Cam	JVC Everio	GZ-MC500
Editing Software	Apple	Final Cut Express HD

Commenting on Epson's two outstanding wins, Richard Baylis, Consumer Sales and Marketing Manager, said "We are thrilled that our products have been recognised by EISA. We place a great deal of value in these awards, since the judges are all experts in their fields, coming from top magazines throughout Europe. This makes the award particularly special to us."

Fuji picked up the award for best Pocket Camera. Adrian Clarke, Director of Photo Products, said, "It's a great honour to receive an award from EISA. Following the success, we'll be introducing more cameras in the FinePix series equipped with Real Photo Technology later this year."

All winners are listed on the website along with the judges comments, check it out at **www.eisa-awards.com**

HAVE YOU GOT NEWS FOR US?

Are you making the news? Then *DCA* wants to hear about it. Email us at dca@digitalcreativearts.co.uk

the month in NUMBERS

3 COUNTRIES HOSTING MACEXPO 2005

14.2 MILLION WEBBLOGS ARE NOW ONLINE ACCORDING TO TECHNORATI

16 MILLION EUROS INVESTED IN RESEARCH AND DEVELOPMENT BY CANON

38 GRAMS IS ALL THE TINY IPOD NANO POCKETPARTY WEIGHS

52 EDITORS FROM 18 EUROPEAN COUNTRIES JUDGED THE EISA ENTRIES

75 PER CENT OF WORKERS ARE CONFUSED BY COMPUTER JARGON ACCORDING TO A NEW BBC REPORT

1984 CONSUMERS BORN AFTER THIS YEAR (GENERATION I) ARE THE FIRST GENERATION TO HAVE NO MEMORY OF A NON-DIGITAL WORLD.

1,000 ACCESSORIES FOR THE IPOD NOW ON SALE

1,500 PICTURES CAN BE STORED BY EACH USER IN THE KODAK'S NEW EASYSHARE GALLERY

10,000 JOB CUTS WORLDWIDE ANNOUNCED BY SONY

SOFTWARE

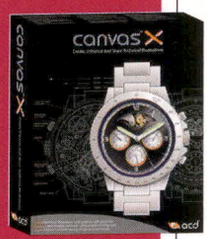
We check out the software that will soon hit the shelves

COREL PAINT SHOP PRO X

Corel's digital imaging portfolio just got bigger. Paint Shop Pro X now comes with an Integrated Learning Center; providing users with a step-by-step guide and a Smart Photo Fix; which analyses photos and suggests settings to auto-correct colour, brightness, sharpness, and saturation. The software includes new Makeover Tools including; a Blemish Fixer, Toothbrush and Suntan Brush. Check out this and other Corel releases at **www.corel.com**

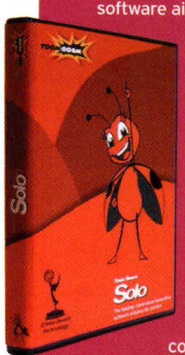
ACD SYSTEMS CANVAS X

Canvas X streamlines creative workflow and offers a plethora of superior features for designers who want to save time and money, by addressing the needs of technical professionals. With support for over 80 import options, Canvas X allows users to import, edit and enhance illustrations. Boasting advanced annotation, mark-up and redlining tools for improved workgroup collaboration by enabling users to share comments without compromising security. Take a look at **www.acdsystems.com** for more insight.



TOON BOOM SOLO

Toon Boom Solo is animation software aimed at small size studios and independent animation filmmakers. It offers a high level of creativity, efficiency and simplified workflow to produce animation of a high quality for film, video, television, web sites, games and mobile devices. It includes compositing, rendering, morphing, inverse kinematics, glue and special effects. The software offers users a faster completion of projects all integrated in a single application and relying on a field-proven technology. For more detail visit **www.toonboom.com**



Say ease

DIGITAL IMAGING: Photographers prepare to send emails while on location, as Kodak release the world's first wi-fi consumer digital camera

Kodak is the first manufacturer to introduce a consumer camera that uses Wi-Fi technology to access the World Wide Web. The new EasyShare-one camera means that as soon as you press the shutter button your photo can be emailed across the room, city or globe.

The product has won hundreds of industry accolades ahead of its release date. Mark Hadley, General Manager for Kodak digital cameras is excited by its possibilities, "the groundbreaking technology gives people a single, innovative device for sharing, taking, organising, and printing pictures."

The consumer camera can connect to the Kodak's online EasyShare Gallery, where users can store up to 1,500 pictures. "To simplify viewing and operation it has a unique touch screen and graphical menus", Mark explains. "The EasyShare-one camera marks a new era in digital photography. As the ultimate picture sharing device, it delivers a completely new digital photography experience unmatched by any other camera."

There's still plenty of time to ask Santa for the camera, as it is due to hit shops later this month with a suggested retail price of £399.99 including a compatible Kodak Wi-Fi card.

For camera users with more advanced needs, Kodak has also launched a new high performance model into its EasyShare P-Series. The P880 is proving a particular favourite with positive pre-release feedback. The model comes with 8.0 megapixels and a state of the art wide-angle all-glass lens featuring manual optical zoom. Priced at £449.99 (RRP) it's billed as the perfect alternative to pricer, bulkier digital SLR cameras.

For more information on these and other new Kodak releases go to **www.kodak.com**

Serving the 4th generation

DIGITAL STORAGE: Silicon Systems serve up their 4th generation of graphic servers, the all-new Xeus 64

XEUS64 Graphic designers and publishing creatives can breathe a sigh of relief as Silicon Systems has launched a new server designed to cater for their ever increasing demands and portfolios.

The Xeus 64 is the latest solution to the ongoing angst of creatives everywhere over demand for high capacity file servers, which are capable of sharing work quickly and securely in an environment dependent on digital data.

Processing bottlenecks are commonplace within graphics companies, due to the large size of digital image, layout and publishing files. The Xeus 64 uses revolutionary technology to maximize storage; a combination of 64-bit technology, up to 3.2TB of scalable storage and 3.4GHz dual Xeon processors through 8 integrated disk bays. The server costs from £1957, but if the initial memory of 1GB isn't adequate it is possible to upgrade to a maximum of 16GB. For further product information, log on to **www.silicon.co.uk**

NEWS IN BRIEF

PROPELLING FORWARD

Sky has launched a new national channel set to showcase fresh film talent. Propeller will broadcast through the SKY platform on the Eurobird satellite to a Europe-wide audience. First air will be January 2006.

AUTUMN OFFERINGS

Canon is set to launch 40 new products for its autumn collection. As market leaders for digital cameras in Europe, Canon invested a record 16 billion Euros into research and development.

IN A PICKLE

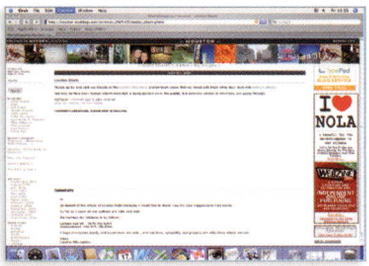
The makers of Branston Pickle have used Inferno software for their latest series of adverts for the much loved condiment. The ads show how easy it is to make a sandwich leaving your other arm free to do a variety of other activities. Using Inferno, two different arm actions were joined onto one body.

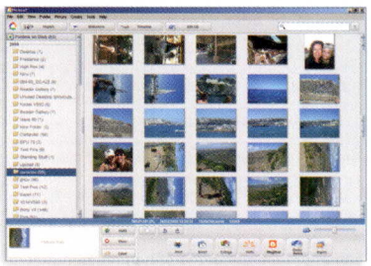
BE COOL

The Book of Cool, a collection of three DVDs and 320 page book, has been awarded 'Best Television and Special Interest DVD' at the glam annual Hollywood DVD awards. The British filmmakers of the project told how the project took three years to make as it includes hundreds of tricks and skills on a huge variety of activities from card games to football, from skateboarding to yo-yoing. The £24.99 book can bought on **www.bookofcool.com**

Google blogs on

INTERNET: Google have a busy month launching new free services for its users





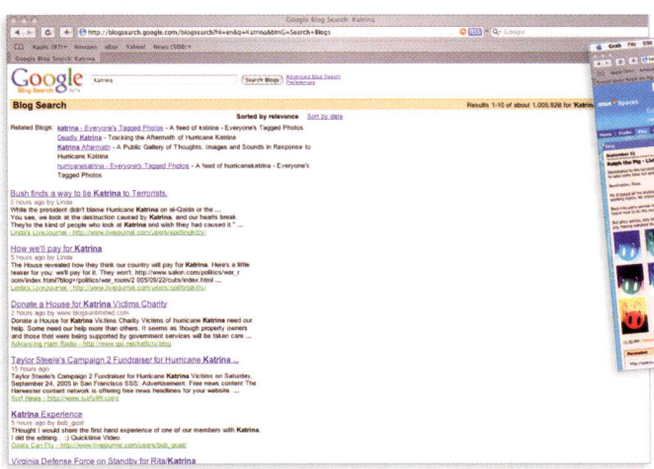
Google has been working non-stop to release services designed to ensure its continued popularity amongst Internet users. Along with photo management software Piscasa, Google has released an all-new blog search site.

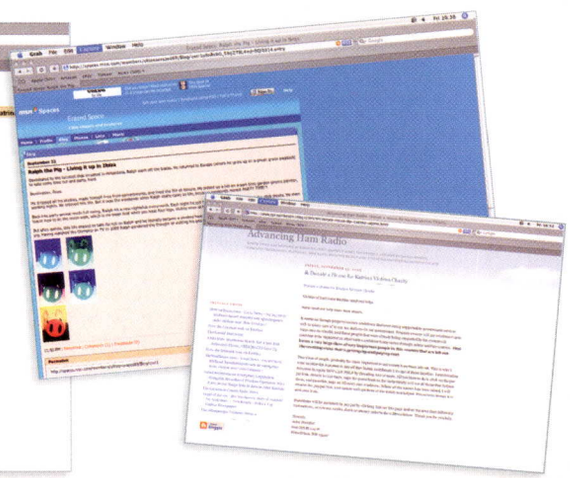
Blogs have become the big thing in the web community this year and the phenomena has almost doubled in size since March to a staggering 14.2 million.

The surge in popularity of the 21st century diary is cited as being that they are free to set up and use. The instant publication of ideas, actions, and theories between strangers is amassing a vast voyeuristic following. Reports estimate one new blogger signs up every second.

The database behind the search site will index all weblogs, not just the ones published on the Google-owned blog writing site - Blogger. Currently the index only holds blog postings from June 2005 but Google has confirmed that it is working on ways to add older posts to the system. To try the system visit **www.blogsearch.google.com**

Google is also launching Picasa, a freebie photo management software that offers photographers editing, organising and sharing capabilities. To begin with the search giant is releasing Picasa in six European countries (UK, France, Germany, Italy, Spain and The Netherlands). Picasa is a free photo management software application that can be downloaded at **picasa.google.co.uk**


Google
Blog Search
Bush finds a way to tie Katrina to Terrorists.
How we'll pay for Katrina
Donate a House for Katrina Victims Charity
Taylor Steele's Campaign 2 Fundraiser for Hurricane Katrina ...
Katrina Experience
Virginia Defense Force on Standby for Rita/Katrina



Channel 4 dish out the Germ

DIGITAL COMPETITION: Channel Four is seeking out all creative citizens for a competition they are calling 'Germ'.

Germ is celebrating the world of funny forwards as it launches the UK's first viral email competition.

We all enjoy a few minutes distraction from the monotony of work that a humorous forward from a friend can bring. Whether it's a spoof celebrity picture or an amusing video clip of a granny getting yanked away by a dog, it can be just minutes before someone on the other side of the world is laughing at the same e-mail.

Now it's your chance, as the creator of a forward, to enter a competition rewarding digital deviants. Check out ideas, advice and the rules at **www.channel4.com/germ**. It's free to enter and a whole heap of electronic goodies are up for grabs.

As e-mail users will be submitting images rather than forwarding them, businesses should expect a rise in worker productivity for the next few months. Boo, hiss!

SWATCH HOT

Festival fever

While the summer may be devoted to music, the Autumn is where it's at for design festivals. With hundreds across the UK, there's no need to miss out

Student surge

Hundreds of budding hopefuls take their place at Uni preparing to set the design world alight. Less drinking and more designing may be asking a lot for now

Vintage stocking fillers

Retro toys are set to be this Christmas' best sellers. Santa is most likely to deliver updated versions of Monopoly, Barbie, and Tamagotchis

Eye of the Tiger

OS X Tiger is Grrrrreat! Call us geeks - but we still can't get enough of this operating system. With over 200 new features - it's love

SWATCH NOT

Gone with the wind?

We're as pleased as the next Adobe fan with the recent Macromedia-Adobe marriage - but where has affordable Freehand MX gone?

iPod - iPlod

ichooselife, not the endless list of iPod 'must-haves'. The white headphones still act as a mugging beacon, and will the world really be a better place with iPod socks?

Lost in translation

So you think downloading music is cheap? iTunes charge 79p for each song download in the UK, yet music lovers across the pond only pay 99 cents (55p)

3D rip off

Can a philanthropist with a love of 3D modeling please create pro-style software that doesn't mean we have to re-mortgage our homes?

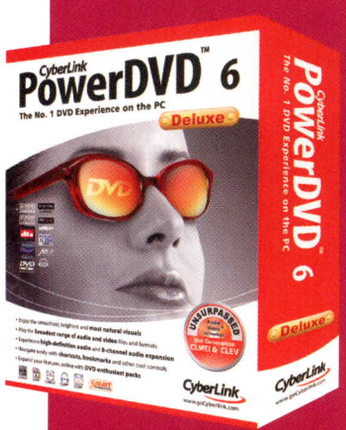
What's floating our boat, and sinking our ship this month...

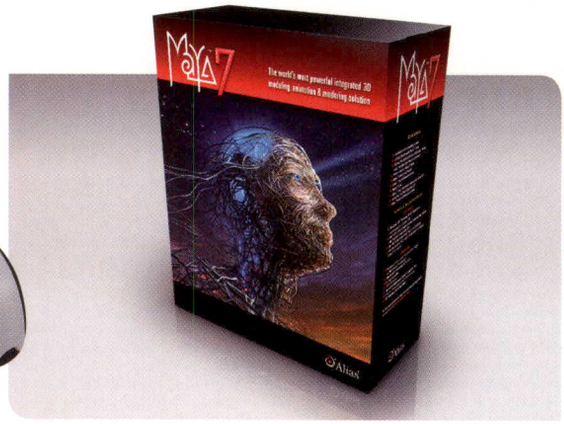
HARDWARE

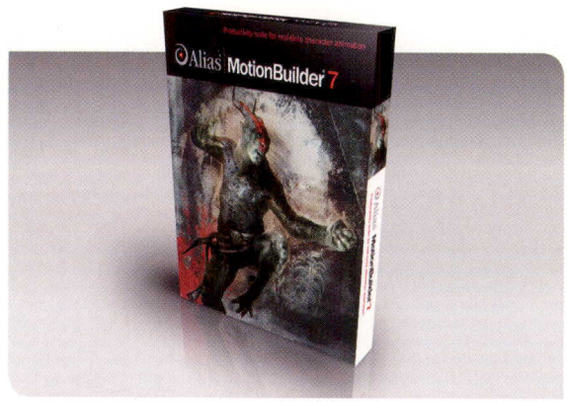
What's new in the world of hardware?

LOGITECH MICE
Logitech have created four new mice to suit different clientele. Built for the Road (V400; dual laser, cordless with rugged design), Ambidextrous (LX7; cordless, optical, stylish with power-saving features), Smart Mouse (MX610; laser, cordless, communicating in both directions) and No Cord, No Receiver (V270; cordless optical notebook mouse for Bluetooth). Prices range from £29.99 to £49.99 get yours at www.logitech.com.

REMOTE CONTROL
CyberLink MakeDVD 2 enhances Microsoft Windows XP Media Center Edition and CyberLink PowerCinema by allowing you to burn video, photo and music DVDs via a new remote control. The labour saving alternative works through a simple click-and-burn operation, users can author a DVD of their home videos, create a photo slideshow and burn it to disc, or turn MP3 files into an Audio CD. For more info log on to http://www.gocyberlink.com/multi/products/main_35_ENU.html







Alias release Maya 7 and MotionBuilder 7 personal learning editions

DIGITAL SOFTWARE: You don't have to be a filthy rich production studio to get 3D animation software anymore, you just have to love Maya.

Alias have released Maya 7 and MotionBuilder 7 PLEs, which allow designers interested in 3D animation to learn with the same state-of-the-art tools owned by professional production studios. The popular learning editions include nearly every feature of the commercial software versions and are supported by extensive documentation, tutorials and a vibrant Alias user community.

Both programs are available for download at **www.alias.com/mayaple** and **www.alias.com/motionbuilderple**. Maya 7 PLE and MotionBuilder 7 PLE are special versions of Maya Complete and Alias MotionBuilder Standard, which provide free access to the software for non-commercial use.

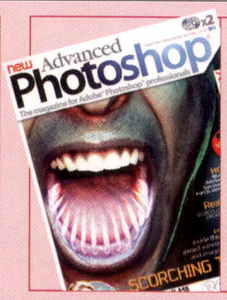
"The feedback we've received for MotionBuilder 7 has been fantastic" Curtis Garton, product manager of MotionBuilder commented, "It is going to allow novices to advanced animators to learn and refine new skills demanded by the growing animation industry."

With the Personal Learning Editions, industry professionals and those interested in breaking into the world of 3D have an opportunity to learn with the same industry-leading tools found in professional production studios around the world. Demand for skilled artists remains high and the Maya and MotionBuilder Personal Learning Editions will help anyone to develop these sought-after 3D skills.

Digital Reads

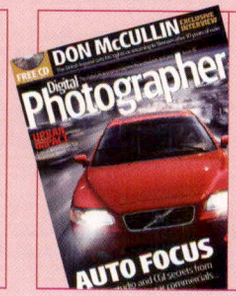
ESSENTIAL TITLES: To get all round input for your creative computing needs, check out some of our fantastic sister titles

WEB DESIGNER
Issue 113 £5.99
On Sale: 10/11/05
This magazine is the ultimate resource for budding and professional web designers. Giving up to the minute advice from industry experts and original ideas your inspiration will be in overdrive.



ADVANCED PHOTOSHOP
Issue 2 £5.99
On Sale: 27/10/05
The biggest and best guide for Photoshop users is focused entirely on the world's leading imaging software. The magazine delivers a high standard of skilful tutorials aimed squarely at digital artists.

ICREATE
Issue 24 £6.00
On Sale: 27/10/05
Crammed full of all the latest Apple offerings, iCreate reviews hardware, software and all the best Mac accessories. Tutorial and feature packed this is a 'must-read' for Apple Mac users.



DIGITAL PHOTOGRAPHER
Issue 39 £5.00
On Sale: 27/10/05
This digital photography title caters for eager photo enthusiasts and passionate professionals. Written by experts for experts, each edition of the magazine covers shooting techniques and the latest kit.

Pixar reveal their Escape plan.

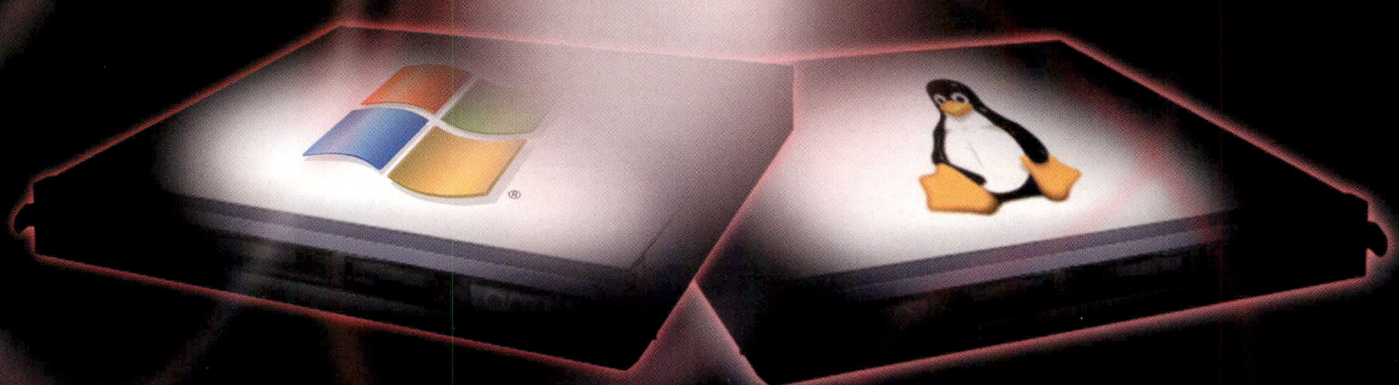
Escape Studios is a hub of 3D and visual effects expertise providing training, software and talent to the computer graphics industries. Pixar, the makers of Finding Nemo and the Incredibles (pictured), recently appointed Escape Studios as their European reseller and training partner. This includes full representation for Pixar's Academy Award®-winning RenderMan® software. Find out more at www.escapestudios.co.uk.

Escape Studios®

DOMAIN NAMES • PERSONALISED EMAILS • HOSTING • WEB SITE CREATION
• E-COMMERCE • DEDICATED SERVERS • PRIVATE SERVERS

#1 Dedicated Servers
WEB HOST DIRECTORY AWARD WINNER
UK.WEBHOSTDIR.COM

AT THESE PRICES, WHY SHARE ?



100% DEDICATED 100% LINUX

DEDICATED SERVER from £29 excl. VAT p/m

• AMD 1600 to AMD Athlon XP 3000+ Mhz • 256 MB - 2 GB • 80GB - 160GB Hard disk
• Plesk interface • 1 - 4 IP addresses • Root Access • Instant Reboot 24/7 • No set-up fees
• **UNLIMITED TRAFFIC FOR ALL 12 MONTH ORDERS** (1024 GB as standard)
Optional : Instant Recovery, Instant Restore, Movable Type application, Extra Fixed IP addresses

DEDICATED SERVER from £43.99 excl. VAT p/m

• Windows server 2003 web edition 1600 to 2800 Mhz • 256 MB - 768 MB • 80GB - 120GB Hard disk
• Plesk interface • 1 - 4 IP addresses • Administrator Access • Instant Reboot 24/7 • No set-up fees
• **UNLIMITED TRAFFIC FOR ALL 12 MONTH ORDERS** (1024 GB as standard)
Optional : Instant Recovery, Instant Restore, Movable Type application, Extra Fixed IP addresses

100% DEDICATED 100% WINDOWS

AMEN Ltd- * satisfaction or refund. Technical Support 7x7: by email; 99,9% availability ; according to monthly statistics.** national call rate - General Terms & Conditions available at www.amenworld.com - Price excl. V.A.T. quoted on the 1/05/05 can be modified without prior notice. Offer available while stocks last.

OUR COMMITMENTS * :

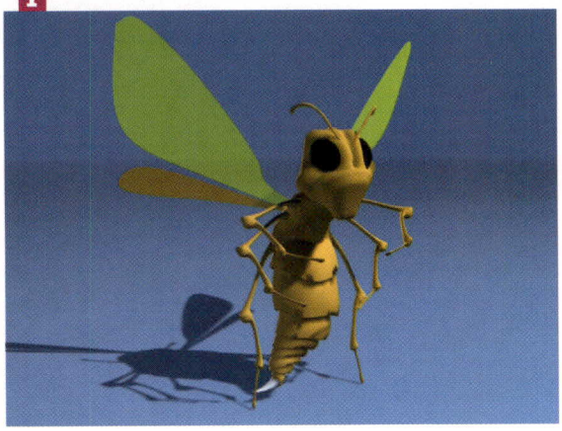
• SATISFACTION OR REFUND • NO SET-UP FEES • NO HIDDEN FEES • 7/7 TECHNICAL SUPPORT • UPGRADE FREE • ADMINISTRATION 100 % ONLINE • PROACTIVE MONITORING 24 X 7 • 99,9 % AVAILABILITY • REDUNDANT NETWORK • GUARANTEED BAND WIDTH

www.amenworld.com

PAYMENT

amen
IN WEB WE TRUST

RESOURCES
#1 » 3D MODELS



3dtotal.com

www.3dtotal.com

Featured in a previous edition of *DCA*'s 'Must-see-sites' we decided this resource gem was definitely worthy of much more exposure after whetting so many readers' appetites.

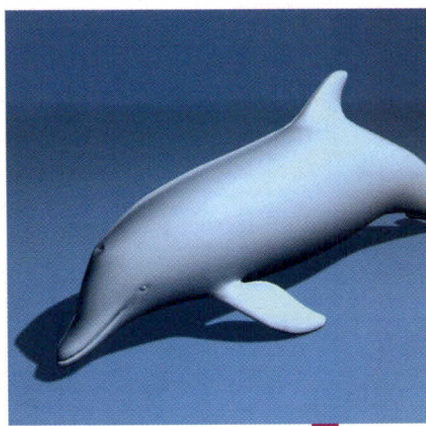
Pitched at CG enthusiasts, **3dtotal** is a nerve centre for animators wishing to take advantage of the freebies. Originally formulated as a coursework project back in 1999, the site became active two years later and now attracts over 100,000 visitors a month.

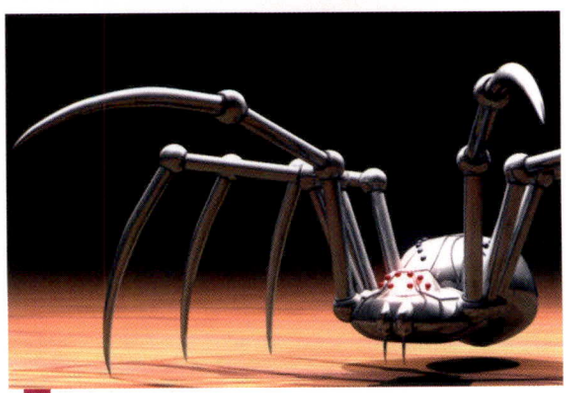
Users can download a wide range of free 3D art featuring everything from aliens to light bulbs, as long as you make sure you credit the artists whose work you have used. The website enables you to download an extensive list of textures, invaluable if you haven't got the time or skills to build your own. Also in the 'free stuff' folder is a satisfying collection of tutorials explaining everything from 3D basics right the way through to advanced animation and modelling.

No graphics site would be worth its salt without the obligatory members' forum, interviews and gallery. Credit where credit's due, these are well worth checking out, and that's especially true for the impressive and extensive series of interviews with 3D professionals the team behind the site have talked to.

If you can't find what you are looking for in the free downloads, a collection of Total Textures software, a tutorials CD-Rom, and Shorts Drawer animation DVD are available in the 'Shop' area of the site.

3dtotal.com serves a great purpose and is definitely a great place for up-and-coming professionals to get noticed. If you are just starting out and are looking to interact with other CG fanatics, or download some ready-made 3D art, this site offers a hamper size portion of advice and freebies to help get your latest project off the ground.





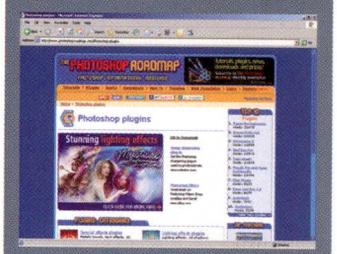
1: © Sparky
2: © Jenn Downs
3: © Jason Wade
4: © Fire Designs
5: © Chris Whitehorne

RESOURCES
#2 » STOCK IMAGES

MUST-SEE SITES

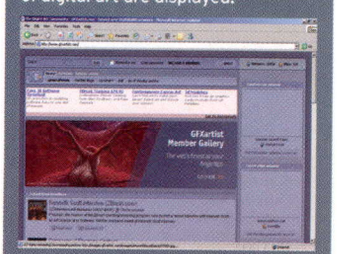
Photoshop Road map
www.photoshoproadmap.com

This colourful website is bursting with tips for Photoshop fans. With accessible tutorials, downloads, plug-ins, web templates and details of training opportunities, this is a site worth its cyber weight in gold - if this site doesn't have the answer it will direct you to one that does.



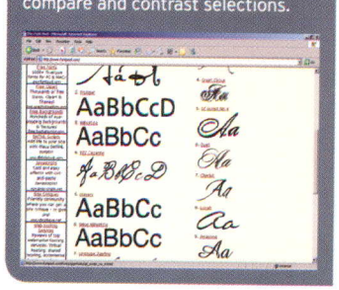
The Digital Art Community - GFX Artist
www.gfxartist.com

This stylish and astute website has an enormous cult following amongst budding and experienced designers. Hosting articles, interviews and tutorials as well as daily news and tips. If you have interest in graphic design you can expose your work on the members gallery, or rate that of other users. *DCA* loves the G-Spot where the crème de la crème pieces of digital art are displayed.



Font pool
www.fontpool.com

With over 27,000 fonts separated into families, with Font pool you'll have no problem finding one that suits your needs. It even has a preview feature that remembers your chosen word so that you can compare and contrast selections.



Stock.Xchng
www.sxc.hu

Stock.XCHNG is a goldmine for all creatives with a thirst for unique, high-resolution images. Sugar this with the fact that all the images are downloadable for free - and you have yourself a new favourite website.

Launched in February 2001, the original concept for the site came from Hungarian Peter Gorgenyi whose aim was to create an alternative to expensive stock photography. The site works on the principal that photographers can share their work for inspiration or usage. **Stock.XCHNG** has evolved to amass a community of over 200,000 registered users sharing a rapidly expanding online library of 150,000 images.

A review panel accept or refuse uploaded images based on a set of guidelines. If approved, these images are then catalogued and are made freely accessible for other members to download.

Once users have registered they must read the terms of use to check that the reason you are downloading these images is acceptable. A further key proviso over usage is that site users must contact the author of any image downloaded as a matter of courtesy.

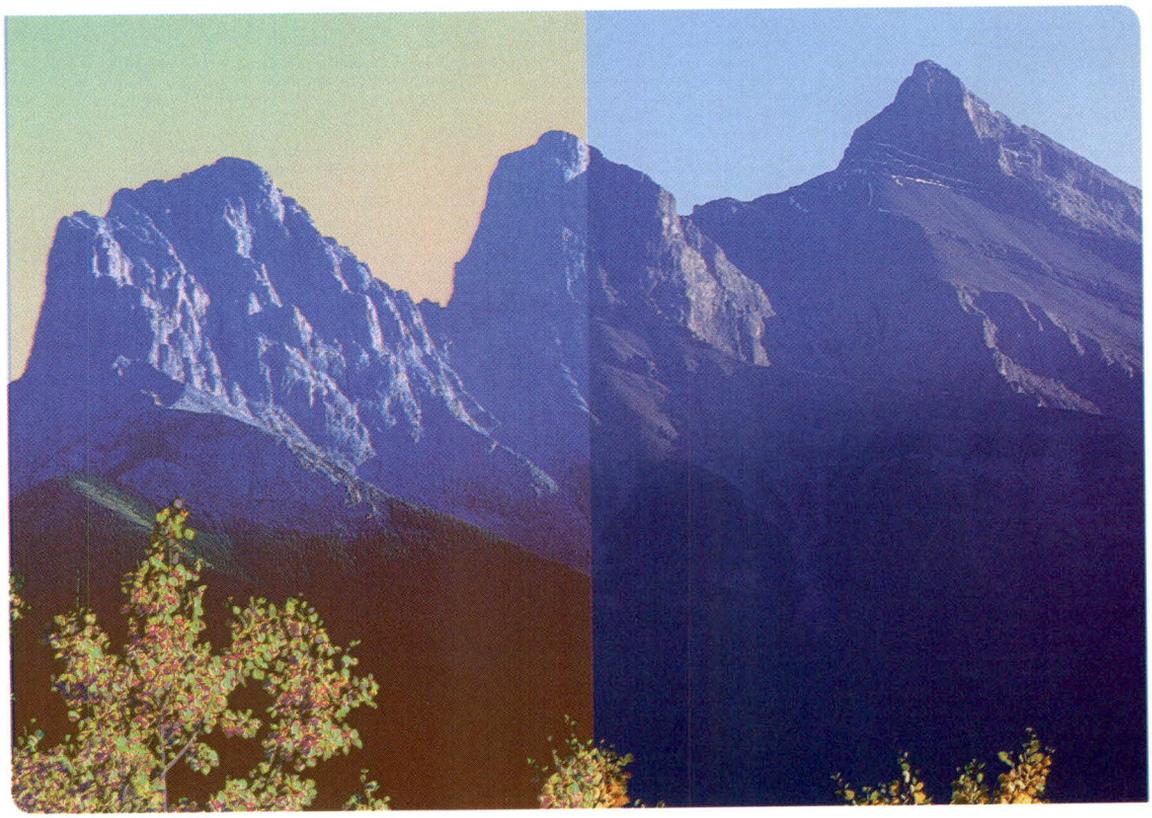
Simply type in a keyword, click the thumbnail for a preview, and click the preview for the full-size version. Select file, and save. However, if you want a larger version you'll have to contact the author.

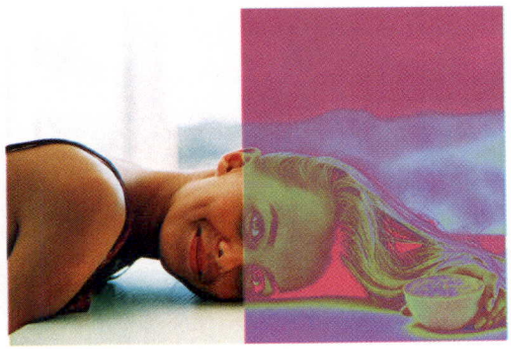
The site also hosts a forum and offers an online storage system for site users to collect their chosen images. For free high quality pictures you couldn't ask for more.

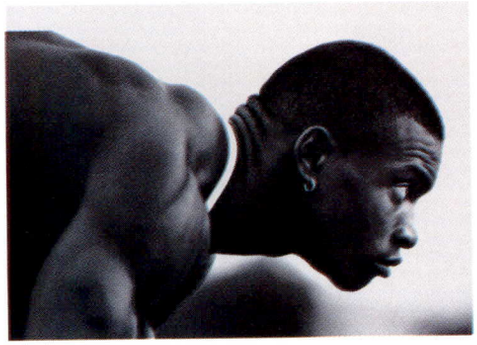
RESOURCES
#3 » PLUG-INS

Creative Pack
www.flamingpear.com

The Creative Pack from **Flaming Pear** gives images in Photoshop what surgeons gave to Jordan. If you've ever asked the question "how can I really spice this image up?" the Creative Pack plug-in is your answer. Imagine a magician pulling a very long handkerchief from his sleeve, and bear with us as we explain the long list of attributes this software offers. This plug-in allows you to create winding edges, undulating surfaces, sketched effects, etherealise and flood pictures. The Organic Edges feature allows users to illuminate edges to add drama. The Boss Emboss not only embosses, but also sculpts, melts, and creases. Vibrant Patterns simulates elegant symmetry, retina-wrenching hues, adds an aflame quality, and transforms images by imposing a skeletal effect. If graphic art is your thing, this plug-in will separate the men from the boys.

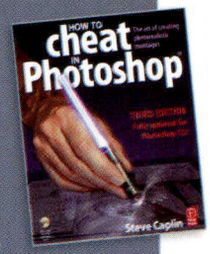






NEW BOOKS

How to cheat in Photoshop (third edition)
Author: *Steve Caplin*
Publisher: *Focal Press*
ISBN: *024051985X*
Price: *£24.99*

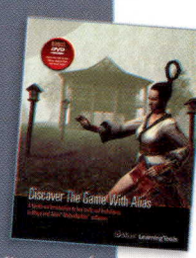


Updated for CS2 users, this full colour guide takes a unique look at imaginative manipulation using Photoshop. Taking readers logically through from the problem to the solution, it not only shows you how to tackle hundreds of new projects using the software, but also cunning shortcuts and invaluable tips to help you work faster and more efficiently. For more reviews go to the reader forum at **www.howtocheatinphotoshop.com**

Designing Sound for Animation
Author: *Robin Beauchamp*
Publisher: *Focal Press*
ISBN: *0240807332*
Price: *£19.99*

An essential manual if you want to add soundtracks to your animations. The book is comprehensive in its explanation of how sound works, and an essential source for creatives looking to recreate sounds using methods that are effective in time and resources. The book comes complete with a DVD that incorporates three five-minute animations; sample sound clips, jump cuts and video streams; plus motion graphics so you can practice what the book preaches.

Discover the Game with Alias: Game Art Creation with Maya® and Alias MotionBuilder®
Author: Alias
Publisher: Sybex Inc
ISBN: 1897177100
Price: £39.99



This full-colour official book comes from the creators of Maya, the elite tool for 3D modelling, animation, and rendering. It teaches how to make a video-game using this software, and is the only book about MotionBuilder available.

CINEMA 4D

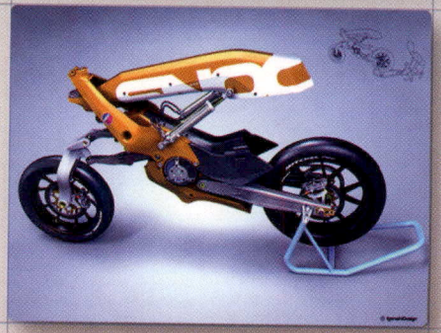
I knew this guy who worked in a lumbermill...

... And in the evenings, he learnt how to do 3D graphics using CINEMA 4D. These are some of his cracking designs.

You see, even if you're busy most of the day doing something else, you'll still find time to master CINEMA 4D. It's the powerful, do-it-all 3D tool that is actually easy to use.

With prices starting from £499 inc VAT, CINEMA 4D is affordable. So why not call now for your FREE information pack and give your ideas — as well as your career — the chance to really take off.

Igarashi Design



MAXON
WWW.MAXON.NET

3D FOR THE REAL WORLD

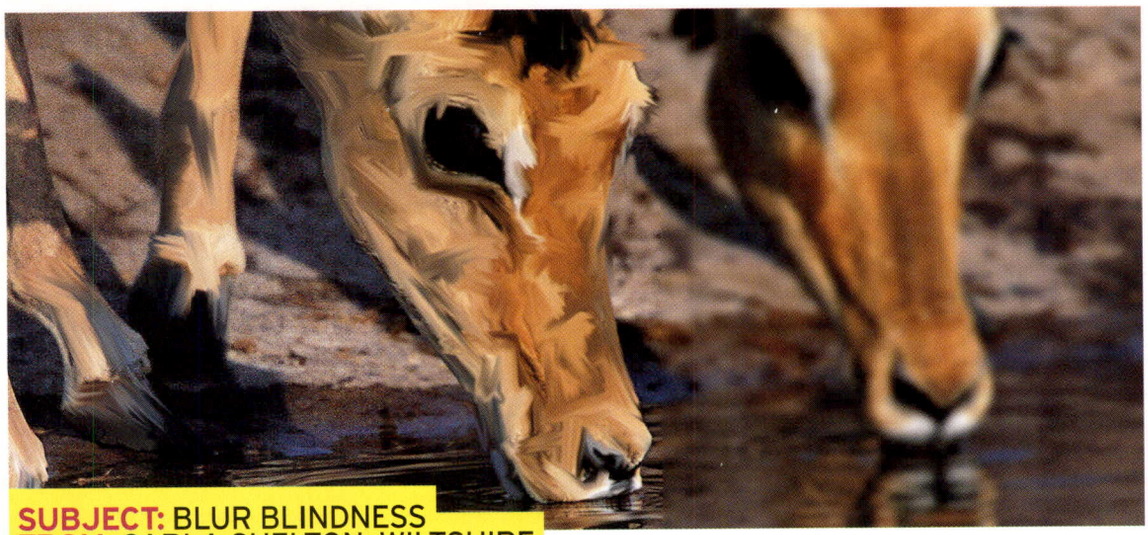
Call now for your FREE information pack on 01525 718181 or email info-uk@maxon.net

MAXON software is available from all good resellers including:
Jigsaw jigsaw24.com • Dabs dabs.com/maxon • Vellum Software vellum.co.uk
Mircowarehouse microwarehouse.com • Pugh Computers www.pugh.co.uk
The Design Division thedesigndivision.co.uk • maxonshop.com/uk

FEEDBACK

YOUR LETTERS

Is DCA a good read or has something got your goat, vexed you vixen or frustrated your ferret? Enough of the animal metaphors, we want to know what's sparked your creativity or made your blood boil, drop DCA a line and have a rant...



SUBJECT: BLUR BLINDNESS
FROM: CARLA SHELTON, WILTSHIRE

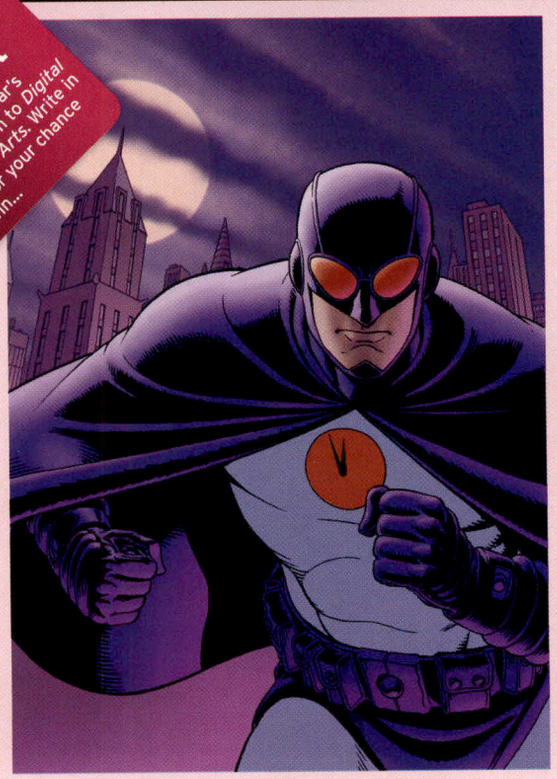
I'd like to thank everyone at *DCA* for running the Photoshop tool guide on the Blur, Smudge and Sharpen tools last issue. As a relative virgin to the virtual design world, it is impossible to get started when other magazines go straight in at the deep end leaving newbies like me flummoxed. I didn't even realise all three tools were hidden on one button. I loved the simplicity of the guide on how to use these tools to manipulate photos to look like paintings. I've been practising with beach scenes and am amazed by the result. I even feel ready to move on to some portraits of for a professional commission I'm doing. Thank you!

If you liked that, you'll love the tutorials we've got in this edition and the planned workshops still to come. We like to think *DCA* has something for everyone. Although the Blur, Smudge and Sharpen tools were used in this tutorial to create a painted effect, they can be used to clear blemishes, merge items, smooth hard edges and perform touch-up jobs.

SUBJECT: MYTHICAL MASTERS
FROM: JEFF HAMBLETON, KENT

STAR LETTER
Receives a year's subscription to *Digital Creative Arts*. Write in now for your chance to win...

I started reading *DCA* when I got hooked on issue 18. In it you featured the results of a competition called the 'Villain Squad' where readers had sent in their comic book creations. Although I applaud the efforts of those featured, graphic novel characters aren't really my weapon of choice. I am a huge mythical fantasy fan; from *Dungeons & Dragons* to *Lord Of The Rings*, I am enchanted by everything in this genre. As such, I have created over 100 mythical creatures in Maya, from Dwarf Warriors to Elf Princesses, and many species of my own creation. In this respect I implore you to run a similar competition specialising in mythical and magical figures. Do you have any plans to do so?



You're not alone Jeff. After the fantastic response to our Villain Squad competition, we have been inundated with suggestions for new contests. As you'll discover on page 40, this issue we are concentrating on creating a superhero, so there's no knowing what's next. Mythical creatures are clearly a popular way for our readers to flex their creative muscles, so we are only to happy to oblige with professional tutorials and features every issue. We've got some hot character building tutorials in the pipeline, so be sure to grab a each issue when it hits the shelves!

SHORTS

SUBJECT: SPECIAL EDITION
FROM: VIKRUM ONUKIOU, LANCASHIRE

What's going on? Where has *Digital Creative Arts Special Edition* gone? I really got in to it and I haven't seen it on the shelves for weeks. Please tell me it's just a delivery blip?

Sorry Vikrum, but *DCA SE* is no more. But have no fear as *DCA* has absorbed all the juicy bits of *SE* and will continue to deliver all you have come to expect from our sister title.

SUBJECT: CUBE CRAZE
FROM: DAVID ARCHER, ABERDEENSHIRE

A while back *Digital Creative Arts Special Edition* ran a review of a white fabric cube that is used to eliminate shadows and reflections when taking photos of objects. It was a while ago, but any chance you happen to know where I can purchase one?

The Cubelite can be bought from **www.cubelite.co.uk** or by calling 01530 837143. Sizes range from 2ft to 6ft and include a range of extra equipment. Prices start from £256 excluding VAT.

HOW TO CONTACT FEEDBACK:

Email: dca@digitalcreativearts.co.uk
Snail: *Digital Creative Arts*,
Highbury Entertainment Ltd,
Paragon House,
St Peters Road,
Bournemouth,
Dorset.
BH1 2JS

We reserve the right to edit the letters that we publish. Please state clearly if you do not wish your name to be published. Sadly we cannot respond personally to every letter that we receive.

SHORTS

SUBJECT: LOVED UP
FROM: GREG NEWMAN, LONDON

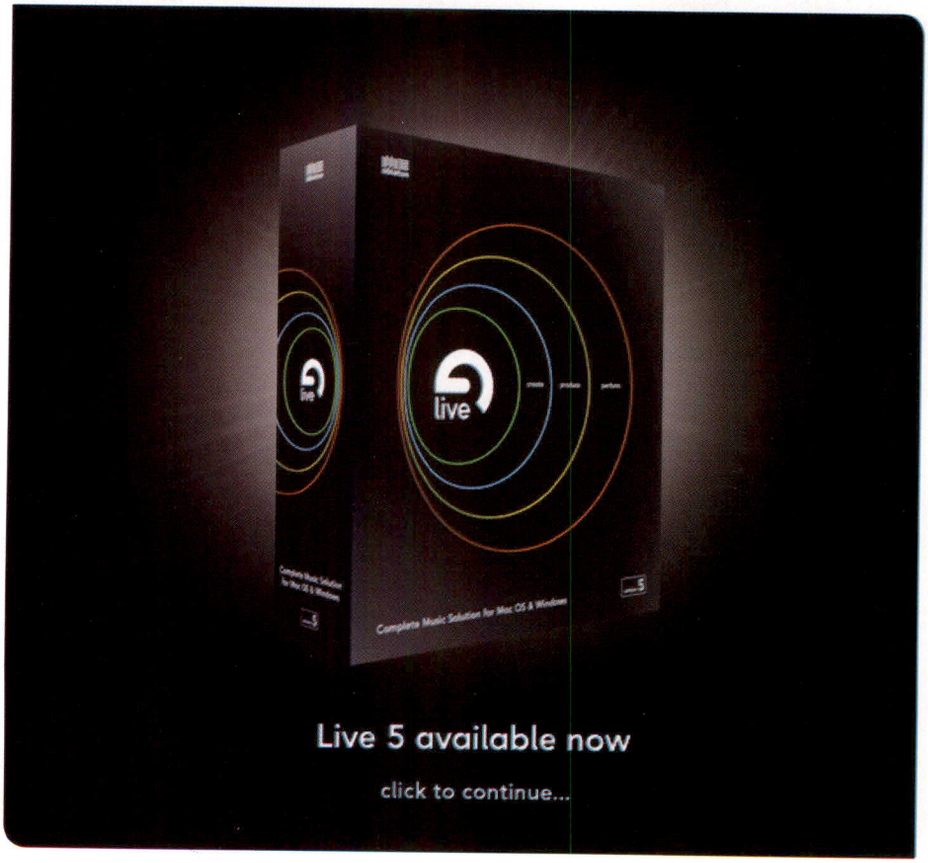
It's great to see a magazine covering all the digital disciplines, not just what's currently hot in the world of imaging. I class myself as a bit of a pro but through *DCA* I'm always finding out new things about the software I already own. Keep up the great work!

Thanks for your comments Greg. We try to please all our readers with a variety of genres and skill abilities. It's fair to say we have some fantastic plans in the pipeline so trust us when we say you won't be disappointed.

SUBJECT: STUDENT SURVIVAL
FROM: JUDE BALEM, SOMERSET

Cheers for going to town on the 'Make your own movie' article in your last edition. Loved it! The great tips and interviews with professionals left me hungry to make it. Having finished my 3D Animation degree at university a few months ago, I've been attempting to break into the film industry to no avail. I want to specialise in pre-production and the web links you suggested have been really helpful, and I urge fellow unemployed graduates to check these out. Keep up the good work *DCA*, and who knows one day you may be interviewing me!

Keep at it Jude and we're sure we will. If you are an unemployed graduate and want the same tips as Jude or are just interested in that article you can order back issues by calling 0870 444 8682, faxing 01458 271146, or emailing **dca@cisubs.co.uk**. It is notoriously difficult to break in to this industry so our advice in a nutshell is to trawl the internet and investigate companies that you would like to work for. Drop them an email and offer to send a selection from your portfolio. If film is the be-all and end-all of your dreams then keep going. If you are open to diversifying, why not look into other areas where you can use your digital arts skills: advertising, novels, magazines, CD covers. Alternatively there is our *Digital Creative Arts* portfolio for quick-and-easy exposure. Another idea is to create your own website and advertise your work that way. Whatever you do, good luck!



SUBJECT: DJ DILEMMA
FROM: HARDCORE HARRY, LONDON

I've just started to learn how to DJ and I love it, but I am more interested in learning how to produce my own material rather playing that of other artists!. A good mate of mine has suggested I invest in some equipment and specialist software so that I can digitally remix mine and other artists' work, but I haven't got a clue where to begin – any ideas?

As a general rule of thumb, the more you develop, the more your kit bag will grow, but as you are a fledgling we've narrowed it down to four essentials that you'll most likely need to get started: Ableton Live 5 (**www.ableton.com**) – check your system can cope with its demands as there are older programs that may be more suitable available; Pro Tools FREE (**www.digidesign.com**); a sampler (**www.akaipro.com**); and a MIDI synth with something to trigger it, eg a MIDI keyboard (**www.roland.com**). Be aware of copyright law though if you intend to use the work of other recording artists – as a guide, just remember that if you intend to make money from a track, be sure to credit and pay the artist for their work. As a DJ you'll have an idea of how music works and this will help you get going. Look on the internet for reputable tutorials that are specific to producing music. These courses vary in ability, teaching you the basics or increasing your knowledge base. As with everything, practice makes perfect.

EXCLUSIVE READER OFFER

SAVE UP TO 55%
When you subscribe today!

YOUR SUBSCRIBER BENEFITS

- ✔ Substantial savings
- ✔ Free home delivery
- ✔ Free CD-ROM each issue
- ✔ Money-back guarantee

If you are ever unhappy with our magazine or services, we will immediately refund you for all remaining issues

SEE INSIDE BACK COVER FOR DETAILS
FREE CD-ROM
Digital CreativeArts
NOV/DEC 2005 Windows / Mac
THE MAGAZINE FOR CREATIVE COMPUTER USERS
Illustrate a superhero
Create the ultimate virtual vixen using Illustrator's cutting edge tool kit
Digital punk
Revered comic book artist Frank Quitely on entering the digital age
ARTISTS INSIDE:
Sam Gilbey, Rovingdog, Each, Gobi, dirtyveiw, Oliver Otter
UNLEASH THE POWER
Unlock your creative potential and discover the secrets of mind blowing illustration
HOW TO: Create cult t-shirt art | Model photorealistic 3D objects with Maya | Edit multi-cam video | and more...

To subscribe or renew your subscription, simply call **0870 444 8682** or complete the voucher below.
Offer valid in the UK only. Call **44870 444 8682** for international prices. THIS OFFER EXPIRES WITHOUT NOTICE

DISCOUNT SUBSCRIPTION VOUCHER

Yes, I'd like to subscribe to *Digital Creative Arts* as indicated below:

☐ Best Deal – Two years (18 issues) for just £48.99 – SAVE 55%

☐ One year (9 issues) for £26.99 – SAVE 50%

☐ Spread my payments with Direct Debit (£8.99 every three issues)

MY DETAILS

Name: .....

Address: .....

.....

.....

Postcode: ..... Telephone:

Email: .....

☐ New Subscription ..... ☐ Renewal.....

Please tick the box if you DO NOT wish your details to be used for internal promotions by Highbury Entertainment ☐

Please tick the box if you DO NOT wish to receive information about products and services from other carefully selected companies ☐

MEDIA CODE: DCA0521

Digital CreativeArts
THE MAGAZINE FOR CREATIVE COMPUTER USERS

Please post the voucher to:
HIGHBURY ENTERTAINMENT LTD
FREEPOST NATW1809
SOMERTON
TA11 6ZA

YOUR PAYMENT DETAILS

☐ Cheque enclosed (made payable to Highbury Entertainment Ltd)

☐ Visa ☐ Mastercard ☐ Switch ☐ Delta

Card number: .....

Expiry Date: ..... Issue No: .....

Signed: .....

Date: .....

HIGHBURY ENTERTAINMENT

Instruction to your bank or building society to pay by Direct Debit

Please fill in the form and send it to: Highbury Entertainment Ltd, FREEPOST NATW1809, (Customer Interface), Somerton, TA11 6ZA

Name and full postal address of your bank or building society

To: The Manager Bank/Building Society

Address

Postcode

Name(s) of account holder(s)

Branch sort code

Bank/building society account number

Originator's Identification Number

8	5	1	4	1	2

Reference Number

Instructions to your bank or building society

Please pay Highbury Entertainment Ltd Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit guarantee. I understand that this instruction may remain with Highbury Entertainment Limited and, if so, details will be passed on electronically to my bank/building society

Signature(s)

Date

Banks and building societies may not accept Direct Debit instructions for some types of account

EXPRESS ORDERS: PHONE 0870 444 8682 OR FAX 01458 271146

The Lion, the Witch and the Wardrobe promises looks set to offer audiences revolutionary visual effects

BEHIND THE SCENES
THE LION, THE WITCH AND THE WARDROBE

Chronicling Narnia

Nat Johnson goes behind the scenes to discover how the special effects A-list made 'make-believe' believable for CS Lewis' Chronicles of Narnia

C.S Lewis' legendary Chronicles are brought to life with state-of-the-art photorealism in the eagerly awaited silver screen adaptation of *The Lion, the Witch and the Wardrobe*.

The mammoth task of orchestrating this fantasy adventure film began over three years ago, was filmed across a trio of continents, and is estimated to have cost $100 million. With a contributor list that reads like a whose-who of the CGI world, it will surely not fail to excite Narnia and animation fans alike.

Released by Walt Disney Pictures, *LWW* is produced by Walden Media and Lamp Post Productions, who together enlisted the help of the world's most adept special effect creators including Industrial Light and Magic, K.N.B EFX, Rhythm & Hues, Sony Pictures ImageWorks, and Peter Jackson's Weta.

Such was the huge reliance on CGI necessary to recreate the land and inhabitants of the *LWW*, it's hardly surprising that the film has already drawn comparisons to the *Lord Of The Rings* trilogy, with many of the specialist companies involved working on both productions. Ironic, as C.S Lewis and J.R.R Tolkien were famed friends and are said to have talked at great lengths about the two worlds they were creating.

Like fellow New Zealander director Peter Jackson, *LWW* helmer Andrew Adamson chose his home country to film the majority of scenes, sticking to the untouched South that Jackson had ignored. With Disney keen to avoid a 'Kids only' label, the director employed the same tactics that helped him win over audiences and scoop academy awards for his direction on *Shrek* and *Shrek 2*. An expert in CGI, Adamson was only too

"Half the cast were entirely or partially created on the computer, putting pressure on the effects side to deliver creatures that you believe are actually in the scene"

aware of the implications of taking on a world famous title, and quipped, "This is a story which has been read by hundreds of millions of people over three or four generations. It was a huge responsibility to live-up to peoples expectations".

Rapid advancements in computer animation technology since the turn of the century has meant classic titles like *LOTR*, and now Lewis' most famed novel can be created in the glory they were intended. "You couldn't have made this film five years ago" Adamson stresses, "You couldn't have made a completely photorealistic lion, or join completely photoreal legs onto a human body. This was the right time to make the film".

It took animators two years to perfect the central character Aslan using revolutionary software, as Adamson explains, "When you see Aslan, you should be as terrified of him and as attracted to him as though he is a real lion. To me, the animation first has to have this sense of weight, and believability that doesn't look like animation."

Animators from the multiple production houses worked using an eclectic range of software programs to render photoreal CG effects. Mark Brown, Technology Vice-President of Rhythm & Hues is particular about their tools, "We use Mantra from SideEffects. We do about 90 percent of our rendering in our proprietary package called 'Wren.' The primary reason is flexibility." Brown says with so many animation experts working on *LWW* the production was always going to be ahead of the game, "If we needed to do a volumetric effect, for which there was not a good renderer out there, we didn't think, 'How do we kluge it?' We were lucky we had a group of people who can write modules for Wren. We didn't have to wait until RenderMan or Mental Ray catch up."

As well as talking animals, the creators of *LWW* had to produce over sixty different species including; Minotaurs, Ogres, Boggles, Cyclopes, Dryads, Goblins and Gryphons. "Literally half the cast on this film were characters entirely or partially created on the computer," Dean Wright, Visual Effects Supervisor, explains "that means there's a huge amount of pressure on the visual effects side to deliver creatures that you believe are actually in the scene and acting alongside our real cast."

With members of the special effects elite grafting on *LWW* (sometimes the same shot) the process was painstaking. "The order of business for a shot was to build the background first, and add layers as you get closer and closer to the camera," Scott Farrar, Visual Effects Supervisor for ILM, says "We received the film, from either Sony or Rhythm & Hues, and we put layers of people in or creatures after they did. Then we sent that out to the next house."

As with every great epic *LWW* features a battle of monumental proportions. The specialists were confronted with producing two armies made up of 5,000 characters on one side and a staggering 15,000 on the other. The animators chose Massive software after the battle scenes in *LOTR* received critical acclaim. "We built up our libraries as much as possible, creating running cheetahs or walking centaurs for example," explains Jeff White, Creature Supervisor for ILM. "Then we loaded those into the computer, and the software took our libraries and replicated each one many times."

The next step was getting the various breeds of mythical creature to fight each other. "The artificial intelligence program took the actions that had been captured and created brains for each one of the characters," Wright comments. Bill Westenhofer, Rhythm &

Hues Visual Effects Supervisor, adds "You get emergent intelligent behaviour in a real battle just unfolding before your eyes. It was almost like we were watching it happen, rather than carefully directing it."

Photorealism is playing a bigger part in modern cinematic adventures; as such it's harder for audiences to differentiate between animation and reality. With seamless special effects in upcoming releases like *King Kong*, and *Harry Potter IV*, the bar has been raised, and if the credits are anything to go by, *LWW* will meet it.

The Lion The Witch And The Wardrobe is released on December 9th

Image #370951 "Blues" Amanda Rohde, Australia
(exclusive to iStock) istockphoto.com/hidesy
I love
my image.
iStockphoto™
High-resolution, royalty-free images for $3 or less
Over 465,000 high-quality images • 6,000 new files each week
Absolutely free to join • No subscription fees – ever
istockphoto.com

Digital Punk

Making the switch to digital technology is never an easy transition, let alone when your first computer arts project will grace the cover of one of this year's must have albums. DCA spoke to comic book artist Vincent Deighan about making the change from pencil to mouse...

VINCENT DEIGHAN

Scottish artist Vincent Deighan (aka Frank Quitely) has been a comic book sketch artist for 15 years. Since his debut working on underground magazine *Electric Soup*, he has drawn for the great and the good of the comic book world, pencilling the likes of *Judge Dread*, *Sandman*, *Daredevil* and *Superman*, to name but a few. Although preferring to work predominantly in good old fashioned pencil, he recently embarked upon his first digital adventure creating the artwork for Robbie Williams' latest album, *Intensive Care*.

DCA: So how did you first get involved with Robbie Williams? It seems a long way from your day-to-day work illustrating comic books.

VD: In this case Robbie and Grant Morrison, who's our comic book writer, had been exchanging e-mails for a good few months. Grant was over in LA because of the film stuff he's got on and as Robbie lives over there most of the time they were meeting up and hanging out and talking about things that interest them both, gradually getting on to this idea whereby they could possibly do something together.

They were looking at my work and talking about various different things that we could all be doing together, and it ended up being this. I didn't actually meet Robbie until about the first of quite a few creative meetings with his management team.

Robbie Williams — Intensive Care

© EMI Group and Affiliates

DCA: Do you think that your name was initially put forward because of your background in comic book art?

VD: Yes it was. Initially it was more Grant he was interested in because Robbie was specifically interested in tarot, magic and the occult and whatnot - and that's Grant's kind of bag! But Grant, if possible, prefers to work with me because he finds that I am better at drawing what he has in mind. And as it happens, two of the things of Grant's Robbie had actually read were the Invisibles, which I had drawn part of, and *We3*, the most recent thing that we did -which he claimed to really like. So, I was the natural choice! It wasn't specifically for me; it was more for Grant that he approached.

DCA: Did Robbie have many of his own ideas for the CD artwork?

VD: It actually all came from him, and he kind of channelled it all into Grant. Then he kind of put it all into some kind of coherent whole that Robbie was then happy with. Then finally Grant and I worked together on it to make it make sense on paper.

DCA: So can you talk us through the initial concept of the piece you created?

VD: It was actually eight pieces. Initially it was only meant to be inside the CD; a series of eight images that were based loosely on eight of the tarot cards with him at the centre of each image.

To begin with they were supposed to be all my artwork but the management team were really pushing to have photographs of Robbie rather than drawings or paintings of him. It was something to do with the marketing people. Something to do with that if you are buying a CD you'd rather see a photograph of the artist than a drawing of the artist. But I'm not sure that I agree with that!

DCA: How did these ideas evolve into the final piece of artwork?

VD: I think it was very nearly going to be an eight stage comic inside the CD at one point. That was never decided upon, but it started from that point. But from the word go no one thought it was a good idea to make it a simple narrative because, irrespective of whether it was a comic, prose or whatever, if it is a simple narrative and you read through it once and understood it then there isn't a great deal of incentive to go back to it and read it again. We first went down the route of thinking along the lines of a spell book, diagram or an instruction manual and it eventually drifted into going more into the direction of tarot cards.

DCA: It sounds like creatively you had a free reign. Were Robbie's people happy for you to take the initial ideas and then develop them yourself?
VD: As it happens they really liked it. They took the drawings I had done and did a photo shoot with Robbie and gave the photographs back to me. Instead of going down the aesthetic route that I had been planning we ended up going for something with more of a mixed media feel, with elements that are quite obviously hand drawn or hand painted. Some that are quite obviously computer generated with bits and pieces from the photographs as well. As it happened, they loved what we'd done to the inside of the CD and we ended up – it was Robbie's idea actually – taking the last card from the series of eight and using that as the cover.

DCA: How much digital work is involved in your day-to-day work drawing comics?
VD: What I actually do day-to-day normally doesn't involve any digital work at all. This was the whole thing with taking on the CD cover. They wanted it done in Photoshop with all the layers left open, so I said 'Aye, no problem.' I then went and said to our Inker/Colourist Jamie Grant, 'Can you teach me Photoshop really quickly (and do half the work)?' And he did! As a result, from now on all the painted covers I do for *Vertigo* – which is an offshoot of DC Comics that do all the non-superhero stuff for the mature reader group – I will be colouring digitally.

DCA: So was this your first predominantly digital project?
VD: Obviously I did all the drawings by hand and painted bits and piece of it. Then I painted other bits and pieces and manipulated it in Photoshop. I also had Jamie to hand who has been Photoshopping for about two years. He really knows what he's doing and actually did part of it using Vectors.

Deighan has made a career of grafting on a raft of cult comic book titles, including *Dare Devil*

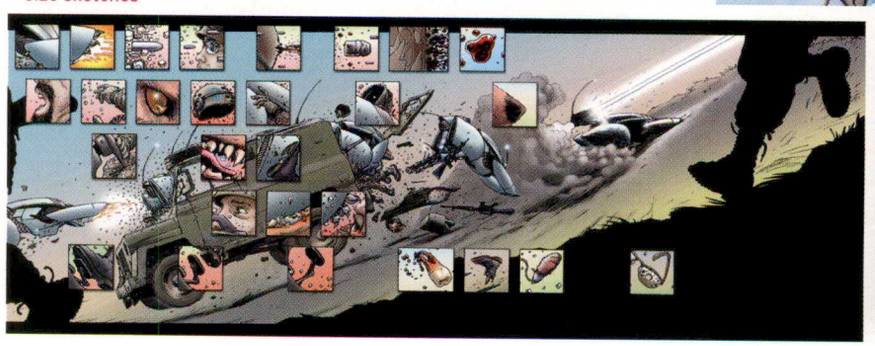
The artist is especially proud of his 'creator-own' comic *We3*, which he produced with writer Grant Morrison

DCA: How did your digital involvement gain momentum?
VD: I just got so excited about it; Photoshop is like an unlimited toolbox. Initially, I took the job on thinking I would do most of it conventionally and sit with Jamie and tell him what I wanted him to do to the images. But as it was it became much more my project.
With Photoshop, it was one of those things that because I didn't know anything about computers, I thought it was going to be really, really difficult. I'm far from being an expert but I can do lots of stuff and, because I work in a studio now, there are a lot of people around me that are very, very proficient. As I started using Photoshop I really got quite addicted to it!

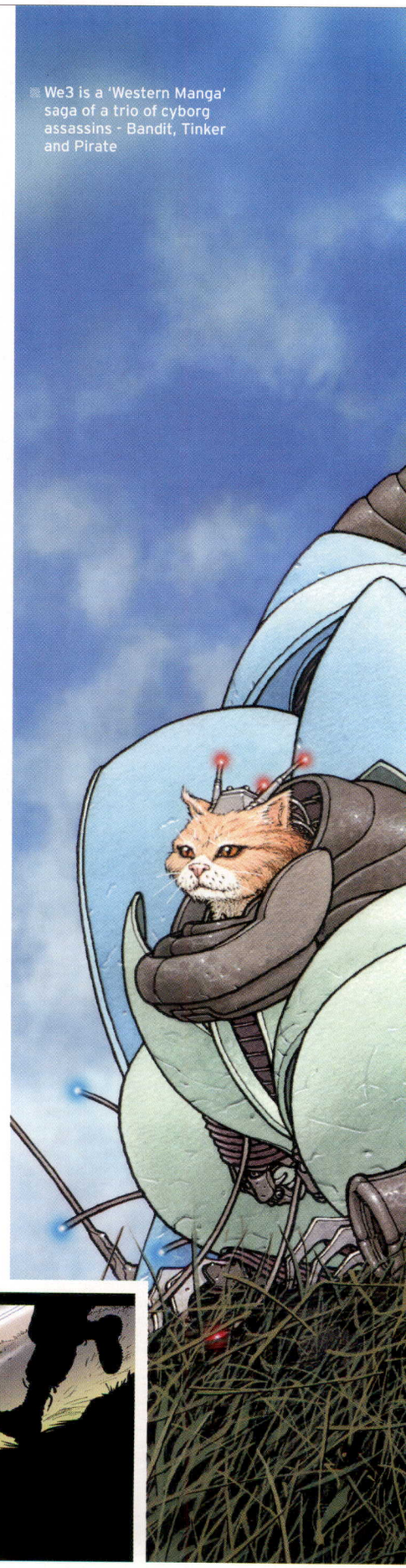
DCA: How long did it take?
VD: Well, it started months and months ago with me and Grant going down to meetings in London and working on it together just on paper and taking them down roughs. I was working twenty hours a day for deadlines and things. It was a lot of work considering the length of time we were given to do it. Each of the eight images had a lot in them and I had a little bit less than a week to spend on each of them, which is why I ended up working almost double hours – just to get near the two weeks I would have really needed to spend on each one. I'm sure that if I had been using Photoshop for another couple of years I would have been able to do it much quicker. As it was, I was actually really pleased. Pretty much all of the effects I wanted to create I managed just by asking the people around me.

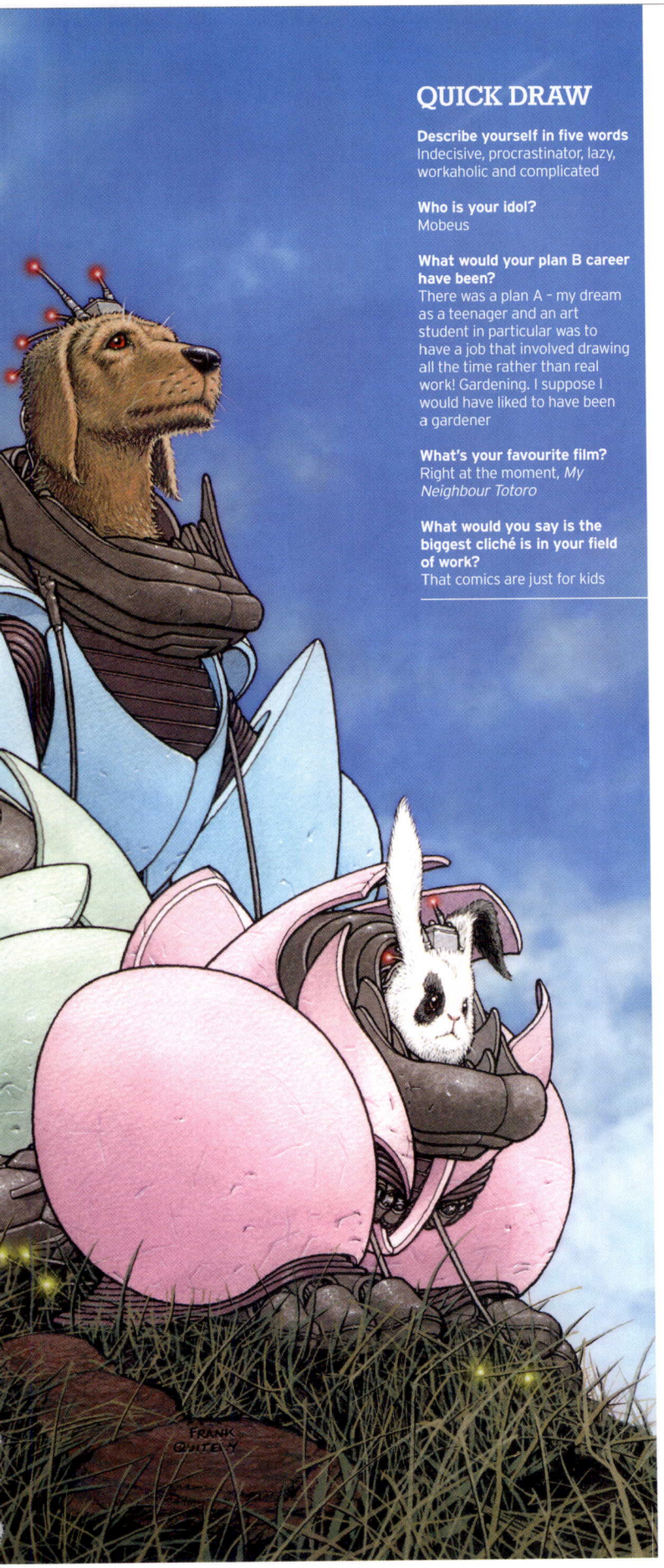
DCA: Can you give us an insight into what your work is like day-today?
VD: Most of what I do is drawing comic

To produce comic book art, Vincent works from a script, producing preliminary thumbnails before final full-size sketches



We3 is a 'Western Manga' saga of a trio of cyborg assassins - Bandit, Tinker and Pirate





QUICK DRAW

Describe yourself in five words
Indecisive, procrastinator, lazy, workaholic and complicated

Who is your idol?
Mobeus

What would your plan B career have been?
There was a plan A - my dream as a teenager and an art student in particular was to have a job that involved drawing all the time rather than real work! Gardening. I suppose I would have liked to have been a gardener

What's your favourite film?
Right at the moment, *My Neighbour Totoro*

What would you say is the biggest cliché is in your field of work?
That comics are just for kids

"Compare bad comic sales with good book sales and it isn't a niche! You have best sellers with 8,000 copies of a book, you wouldn't break even with a comic like that"

books. It starts off with being given a script to work from. A very simple short answer would be that I work out my thumbnail sketches from the script in a layout that actually tells the story well, draw the pages up, and then I hand them over to Jamie, who sits the other side of the room. He does what we call digital inking - he manipulates them because I actually just work in pencil now. I used to ink my drawings conventionally with pen but Jamie now does that on computer and colours them using Photoshop.

DCA: Do you think your success with the Robbie Williams CD will lead you to go down the Adobe Illustrator route with your comic book drawing?
VD: I don't know yet because I haven't actually tried Illustrator. I had a quick dabble with Painter, which I loved. I found mixing up the colours much easier - in terms of finding the colours I wanted. Do you know, one of the things I find I have a problem with in Photoshop is the way the colours are laid out along that wee slider thing that goes up and down (you can see I know all the technical terms). With that, if you want a brown, you have to have a brown that's basically an orange or red with a certain amount of black in it, or a green with a fair amount of black in it. It's not actually that easy to mix a green and red together. Whereas the way the colours are laid out in Painter, I found better.

DCA: Is it difficult interpreting a comic book script or do you have set ideas?
VD: It's all the same challenges that you'd expect if you were making a film. You see it a lot with Indie Films, where the filmmaker obviously knows exactly what he is doing, but you're really not sure what's going on! That's a really easy trap to fall into. It's actually been a bit more than ten years I've been doing this now, so all the basic stuff that you need to know about telling a story properly is already in there and I don't need to think about it. It's all the creative decisions about how best to tell the story, how best to draw the eye from one panel to the next, what you want the eye to focus on, where you want it to slow down or speed up.

DCA: It sounds like a bit of an art form.
VD: It is an art form. Obviously not all comics are art, just as not all films, books or plays are art, but it is an artform.

DCA: There seems to be a lot of up and coming artists lots that would love to do the kind of job you are doing...
VD: I know that there are lots of people that do want to get into comics probably because they like the medium itself. It is distinct from literature, film and television. It works in an entirely different way. If you're fortunate enough to read a really good comic book you get a different thing from it than you do from watching a really good film. It's just satisfying in a totally different way to everything else because it's that little bit different. But we've all been to see things that are really crap and wondered why we bothered! It's the same with comics - the majority of them are mediocre at best but if you find the good ones it's really worth it. There are plenty of people that want to get into it but there's just not enough work to go around and there's not enough opportunities.

DCA: Is that because comics are still considered a niche genre?
VD: Well I do think that comics have been niche because you have to go to a comic book store to buy them. They used to be aimed more at children than adults and now it seems to me that they are more aimed at adults than children. But if you compare what really bad comic sales are with that of really good book sales, it doesn't look like a niche market at all! You can literally have a best seller with something like 8,000 copies of a book - you wouldn't even break even with a comic like that. Really bad comics sell maybe something like four or five times that. Popular comics will sell a couple of hundred thousand on a monthly basis - which is really down on the last big boom when they were selling in the millions.

DCA: What projects will you do, now you have Photoshop under your belt?
VD: Oh god yeah. I'll be using Photoshop for covers and any other freelance work. I expect I'll probably start doing more freelance jobs outside comics. Maybe more CD covers, as I had already turned a couple down before I did this one.

UNLEASH YOUR CREATIVITY

Discover the visionary secrets of how to tap into your artistic potential as Digital Creative Arts plunges headfirst into the world of creative previsualisation...

What is the key ingredient of a truly inspirational illustration? Is it the ability to wield a graphic tablet like no other – or perhaps the secret lies in the enviable ownership of a wallet accommodating enough to afford the latest and greatest power apps? Certainly skill – in both the creative and financial sense – helps but to create the kind of artwork that makes those in the know want to pay up megabucks, you'll need that most elusive and potent of all tools – a kickass creative brain.

Every creative worth their salt knows that in order to produce unique artwork, they must get their creative juices flowing in buckets. Indeed, the most important element of an effective design will be in place long before you've even powered up your computer.

For all the tutorials and design tips that profess to help us create inspirational artwork, in truth, the power of illustration lies in an artist's ability to tap into their imagination, effectively brainstorm and translate the consequent stream of conscious into effective concepts and roughs.

Planning an illustration – from choosing shape and colour to interpreting a brief and creating a concept – is a true art form in itself, and often the sole decider over whether one illustrator gets a commission (or repeat commission) over another.

Every illustration is achieved using loosely the same process, from thought, through paper to screen. But it is how this first stage is managed that is the true decider as to how successful a design will prove to be.

The most effective illustrations ooze imagination underpinned by a unique interpretation of a wider concept. Although artwork must look good in its intended destination, more important is that it must command the viewers to contemplate what has been depicted and seek out answers, emotions, opinions and thoughts not necessarily put forward elsewhere on the page.

The problem with mastering previsualisation is that no two illustrators will use exactly the same method, just as they will likewise never arrive at a similar end result if presented with the same brief. It's almost impossible to learn a new way of working, but by honing the creative skills that make your work unique, we'll show you exactly how you can become a master of previsualisation...

Unique concepts? There's probably no such thing any more. Okay, so that might not sound like the most motivational way to start an article that focuses on the creation of ideas, but bear with us. Yes it's true, that lots of things have been done before. Hundreds of things, that have been done hundreds of times. Thousands, even. But that's all the more reason to hone your skills, and bring your own unique take on things into the mix. There are only 12 notes in the Western musical scale, but we don't worry about running out of songs. It's how the notes are combined, what instrument they're played on, who plays them, and so on, that breathes new life into them. Of course, we know that we're going to hear lots of poor, derivative songs, but we also know that occasionally we're bound to hear a great one. That's what makes it worthwhile, and that's why we need iPods that store thousands of them.

The same is true of graphic design or illustration. You're not going to be working on that dream project every day of the week, but you can try and get to a point where you're working on interesting projects more often. The fact is that a lot of the time, what creativity boils down to is paying the bills. Well, it does pay the bills, so the question is how much fun can you have along the way? When you work as a professional illustrator or designer, especially when you're freelancing on your own, efficiency is the key. That goes for the whole process – from receiving the brief in the first place, to coming up with concepts, to actually completing the work. If you can be efficient when you're coming up with the idea, then completing the

//WORKING TO A BRIEF

Pixelsurgeon.com and Black Convoy co-founder Richard May has produced hundreds of illustrations for a diverse range of editorial and publishing clients, such as Time, Raygun, Wired and The Independent. Here he explains his own creative process and why he rarely provides clients with roughs. You can check out his work at www.richard-may.com

WHEN YOU'VE RECEIVED A BRIEF, WHERE DO YOU START?

Sitting down with a sketchbook to knock out some ideas, because there's nothing like drawing to open up the mind.

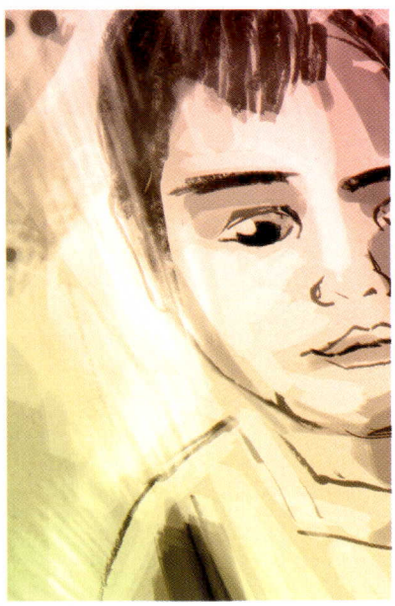
It's not for the purpose of providing the client with 'roughs,' because I hate doing so and rarely do, unless absolutely necessary. This is simply because of the way I work, which I can only describe as an off-the-cuff, intuitive process where composition, shape and form can – and often do – alter drastically over time as an image takes form. It's of vital importance that a client understands this from the beginning, so that certain parameters and specific requirements are set and understood by both parties involved.

Following this, a concept (which is always the most important part) will be discussed and agreed upon, and then off I go. Naturally, I'll consult my ever-growing library of reference books and blitz the search engines if I'm unfamiliar with the subject to be illustrated.

WHAT HAPPENS IF THE CLIENT HAS MADE SOME SUGGESTIONS, AND YOU DON'T THINK IT'S THE BEST ROUTE TO TAKE?

If a client is one hundred and ten per cent sure of what they want, and if they won't – or can't – shift an inch, and if the money is good enough, then that's fine. For editorial and publishing, there's usually always room for input, and I actually prefer it when a client makes lots of suggestions, even if they're totally lame. At least it's something to argue over; a friendly argument is rarely a bad thing.

"What creativity boils down to is paying the bills. Well, it does pay the bills, so the question is how much fun can you have along the way?"



project will be that much easier.

So how can you become better at coming up with ideas? Is it even possible? There's a tendency to think that you're either creative or not. As a freelancer, you'll often be asked the question: "Where do you get your ideas?" To an extent, that's unanswerable. A lot of the time, an idea will seem to pop into your head from nowhere. It might be a general concept, a colour, or perhaps even a composition, but still, it's hard to identify where it came from. But there is definitely this feeling that people who earn a living from being creative are somehow better at coming up with ideas than those that don't. I was recently reading a non-fiction book by Iain Banks called In Search of the Perfect Dram. As well as containing lots of information (unsurprisingly) about the whisky industry, Banks muses on this idea about what makes a writer somehow more creative. I'm paraphrasing, but essentially he explains that everyone has ideas. If you're stood in the kebab shop and suddenly think of the scathingly witty retort you should have said twenty minutes earlier in the pub, you've had an idea. All a writer does (and by extension illustrator or designer) is make a habit of keeping track of those ideas, and working out how to reuse them in their work later. Yes they may make more of a concerted effort to look out for ideas in the first place, but it's not necessarily that they're more imaginative per se.

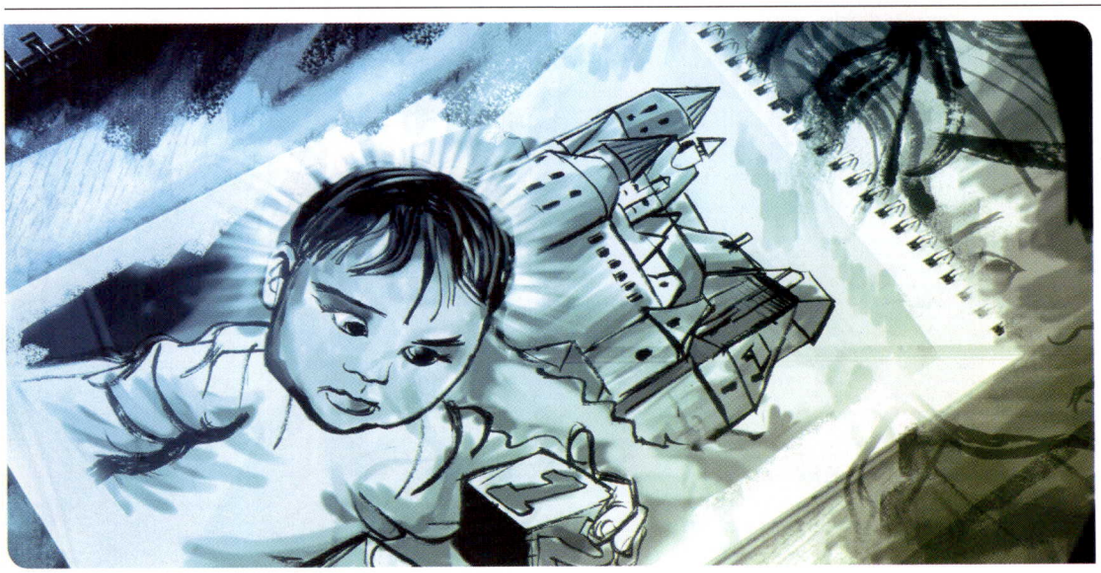
So, make a habit of becoming an idea collector, not just of source materials like photos and sketches, but of your own experiences and memories. Naturally, the two are inextricably linked, but the more you can draw on your own feelings in your head, the more efficient your working process will become. In Nick Hornby's novel, *High Fidelity*, the main character Rob talks about the importance of the statement: "It's what you like, not what you're like." A humorous play on words perhaps, but illustration certainly draws from your influences, whether you're aware of it or not. Perhaps you see a lighting effect in a movie that subtly makes its way into an illustration, or listening to a particular piece of music while you work gets you in the mood of the subject matter. The point is, inspiration can come from anywhere, and the most important thing you can do is to stay open to it.

Naturally, when deadlines come into play, as they have a habit of doing, just waiting for the perfect solution to pop into your head isn't always the best solution. Sometimes the way to work through to that original idea is to start with the obvious ideas that spring to mind first. It's important to have a playful attitude at the concept stage. Your sketchbook is your best friend. Don't be afraid to just keep doodling, however many drawings you make that you're unhappy with. In fact, sometimes it's a mistake that can start you off in a new direction. If you don't experiment you won't know where your concept could have taken you.

Once your thoughts, imagination and inspiration are in place, it's time to work at communicating your ideas. Presenting an early concept can mean radical approaches, depending on the project. While a personal undertaking will only require visuals that the illustrator himself can decipher, an illustrator dealing with a client needs to generate visuals that others can immediately identify with. As we have already seen, sketches, mood boards and brainstorm style notes offer their own unique benefits when communicating ideas during the preliminary stages of design and a mixture of all three is very helpful

//IMAGINATION UNLOCKED

It's one thing trying to come up with a concept for a brief, but what about when the brief itself is all about coming up with concepts, such as ideas for this article, for example?
With any brief, there arealways certain ideas that are implicitly tied to it. For example, I remember reading Bright Air, Brilliant Fire by Gerald Edelman, which starts with the bemusing sentence: "Don't think of an elephant." But of course, immediately you do. A lot of the time there is plenty of mileage in those initial thoughts, and it can be tempting to make a start right there, but in this case I just waited.
Then, a trip with my girlfriend to the Natural History Museum suddenly brought it to mind. I hadn't visited it since I was a child, but I remembered being fascinated by the dinosaurs. You can't help but look at those bones, and think of the magnificent beasts that must have been wrapped around them, and it's a really fundamental way to represent our imaginations. By extension, when a child plays with toys, they're often imagining something much bigger, making their own sound effects and so on. So, if we can keep that playful attitude as illustrators, with any luck we can stay fresh and inspired.



"It's important to have a playful attitude at the concept stage. Your sketchbook is your best friend. Don't be afraid to just keep doodling"

to all parties in giving a rounded view of the ideas on the table.

If you need to present your work in person, either for a pitch or an interview, try writing a few sentences down in preparation. Whether you present this text to the client or not, you're bound to be that little bit clearer when you're trying to sell yourself. The actual creation of the work might be the most rewarding, but unless you've focused your ideas in the first place, and are comfortable presenting it to others afterwards, which you'll have to do at some point, all that hard work could be wasted. Be creative even with the roughest of doodles by introducing as much detail as possible. Experiment with colour and texture, line shape and form, to stimulate fresh views and variations on an established concept. With this in mind, get hold of a wide range of kit and art media in order to give yourself as many artistic outlets and resources as possible.

In this digital age, many of us can go weeks without picking up a pencil. While computer-based creativity has infinite advantages, it can never perfectly simulate getting to grips with good old-fashioned art media, nor match the speed in which an idea can be provisionally realised. Find materials that work for you, and experiment with different brands and strengths until you find an ideal combination of base materials. Starting with the basic pencil, illustrators find a vast array of media useful in the production process. From coloured pencils through to spray cans, glue to rulers, traditional classroom tools and media form the basis of a large proportion of the illustrations seen in the media today.

Because while your early sketches may seem like visual ramblings, passed through a scanner they become the framework of a final composition. Hybrid artwork, which starts off life as organic materials on paper and then passes through digital processing and multiple applications offer huge creative flexibility, as well as a result that is rich with depth and meaning. If you take the time to start and finish each project right, the middle bit will be that much easier. Also, the chances are you'll be producing better work too, which you'll therefore be happier with.

//BRAIN-STORMING HIT LIST

Eight things to think about when setting foot on the road to discovery

1) Try not to think too much when you need an idea. Try to be playful when coming up with a solution to a brief. Save the thinking for perfecting the concept.

2) Step away from the machine. Putting the time in with the sketchbook will probably save you time later, and help focus the ideas.

3) Take regular breaks, especially if the idea doesn't seem to be coming together. You'll often find that when you come back to it fresh, you can see the problem in a whole new light.

4) Sometimes you might find one perfect idea, but at other times you'll have several. Make sure you choose the idea that has the most potential, even if it's not going to be the easiest one to implement.

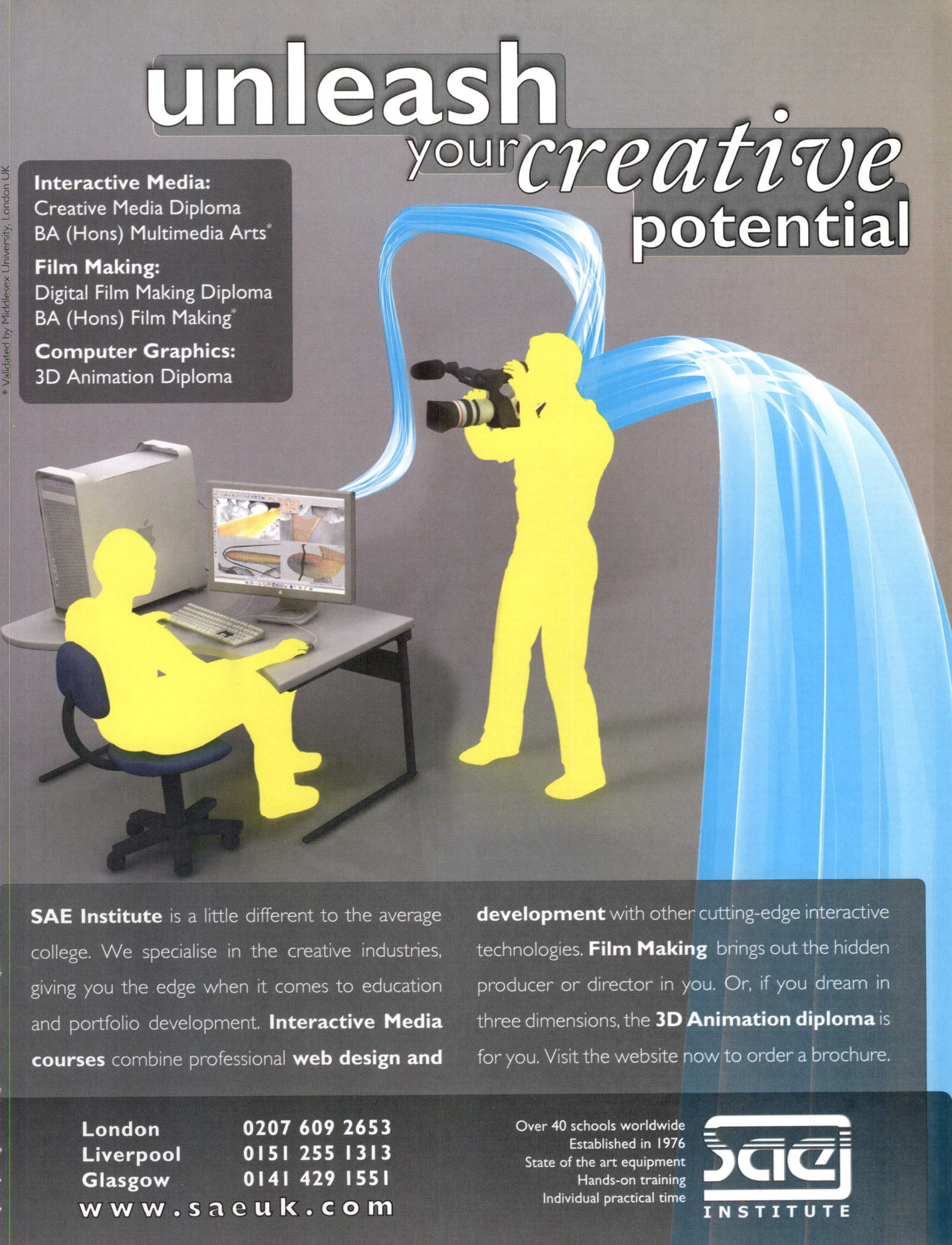
5) Some ideas will suit your style more than others. Instead of choosing the idea that you can see most clearly, try one of the others. It's a good way to expand your skills, and give you confidence.

6) Combine digital and analogue techniques. Try and make the transition from the initial idea to the finished piece as smooth as possible. Don't even think of it as a separate stage at all. It's important to retain the vibrancy of the original concept even if you've developed it over time.

7) There is no perfect solution. One of the great things about illustration is that you can take it where you like. Sometimes, instead of waiting for the 'dream idea' to hit you, you're better off getting stuck in. What seem like less interesting concepts can still develop if you stay open-minded.

8) Show your work to people. When you've got your nose to the monitor, and are on a tight deadline, it can be easy to get a bit trapped in your own head. Talking about the idea with people, and listening to constructive criticism, can free you up.

"The actual creation of the work might be the most rewarding, but unless you've focused your ideas in the first place, all that hard work could be wasted."


unleash
your creative
potential
Interactive Media:
Creative Media Diploma
BA (Hons) Multimedia Arts*
Film Making:
Digital Film Making Diploma
BA (Hons) Film Making*
Computer Graphics:
3D Animation Diploma
* Validated by Middlesex University, London UK
SAE Institute is a little different to the average college. We specialise in the creative industries, giving you the edge when it comes to education and portfolio development. Interactive Media courses combine professional web design and development with other cutting-edge interactive technologies. Film Making brings out the hidden producer or director in you. Or, if you dream in three dimensions, the 3D Animation diploma is for you. Visit the website now to order a brochure.
London 0207 609 2653
Liverpool 0151 255 1313
Glasgow 0141 429 1551
www.saeuk.com
Over 40 schools worldwide
Established in 1976
State of the art equipment
Hands-on training
Individual practical time
SAE INSTITUTE

SIGMA

Only pure data can create truly natural images and outstanding picture quality.

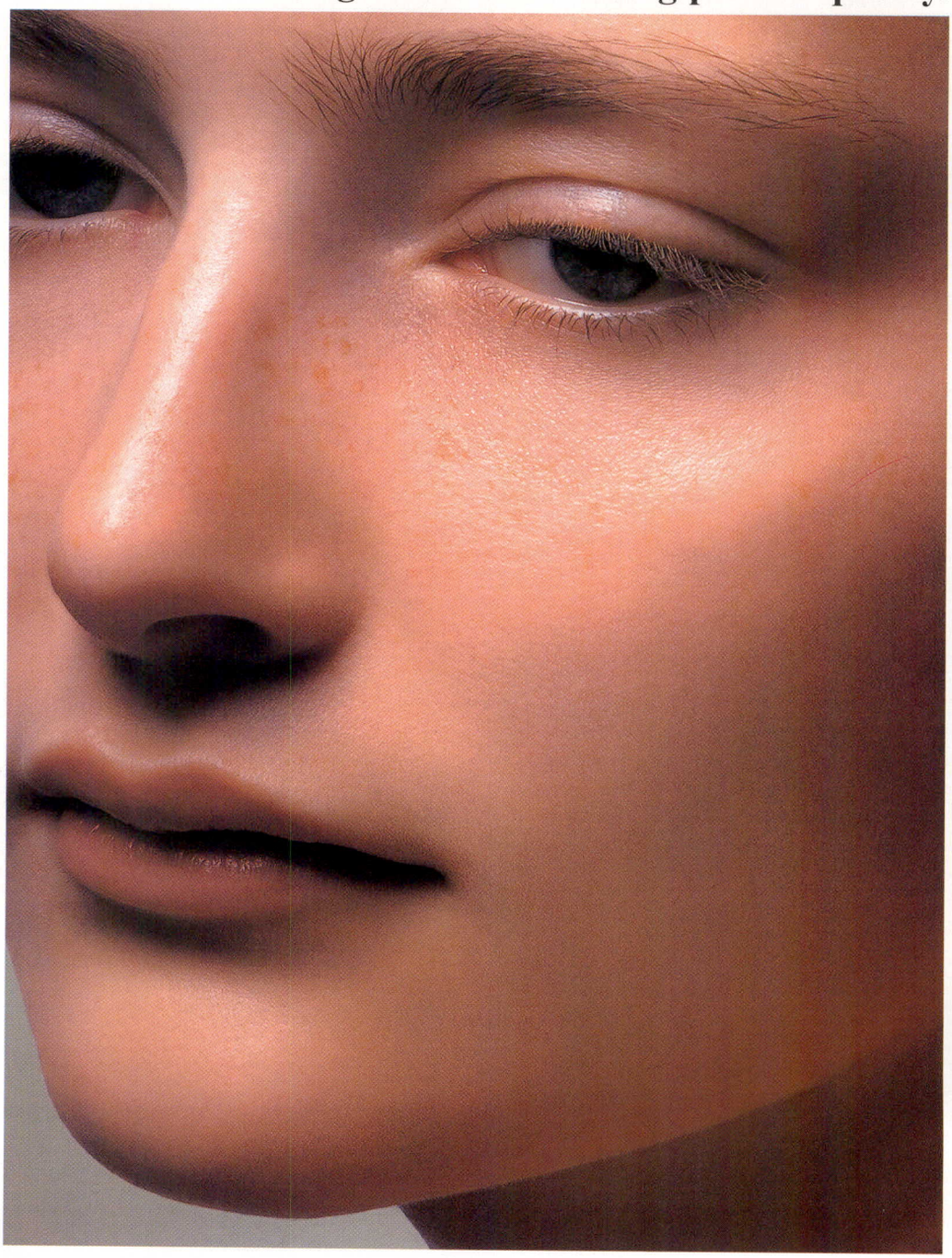


Photo data:
SIGMA MACRO
105mm F2.8 EX,
F19 at 1/125 second,
ISO100,
M-Manual exposure,
M-Manual focus,
HI mode
(1,512 x 2,268 x 3 layers)

10.2 million pixels of true colour reproduction - don`t compromise on quality.

Major features:

- 10.2 million pixels (3.4MP Red+3.4MP Green+3.4MP Blue) • Lossless RAW data recording system
- Latest technology, no interpolation, no blur filter • New AF algorithm • ISO 100, 200, 400, 800 and 1600
- Enhanced sensitivity, improved dynamic range, improved accuracy, reduced noise • Dust protector
- Upgraded Sigma Photo Pro 2.0 software featuring new Fill Light feature and X3F embedded Rendering Data
- Long exposures (max 30 seconds) • Exposure in 1/3 increments • Wireless TT-L flash available
- Firewire (IEEE1394) and USB interfaces • NTSC/PAL compatible • Sports finder
- CF card (TYPE I/II) and Micro Drive • Single battery power system (CR-V3)
- Large range of lenses, flashguns and accessories available • Data recovery
- Dimensions/weight: 152mm/6" (W) x 120mm/4.72" (H) x 79mm /3.1"(D) / 785g /27.7 oz. (without batteries)

NEW SD10

For further information and full colour brochure please contact:

Σ Sigma Imaging (UK) Ltd, 13 Little Mundells, Welwyn Garden City, Herts. AL7 1EW Tel: 01707 329999 Fax: 01707 327822

e-mail: sales@sigma-imaging-uk.com

For an on-line demonstration of Sigma Photo Pro 2.0 software please visit our website www.sigma-imaging-uk.com

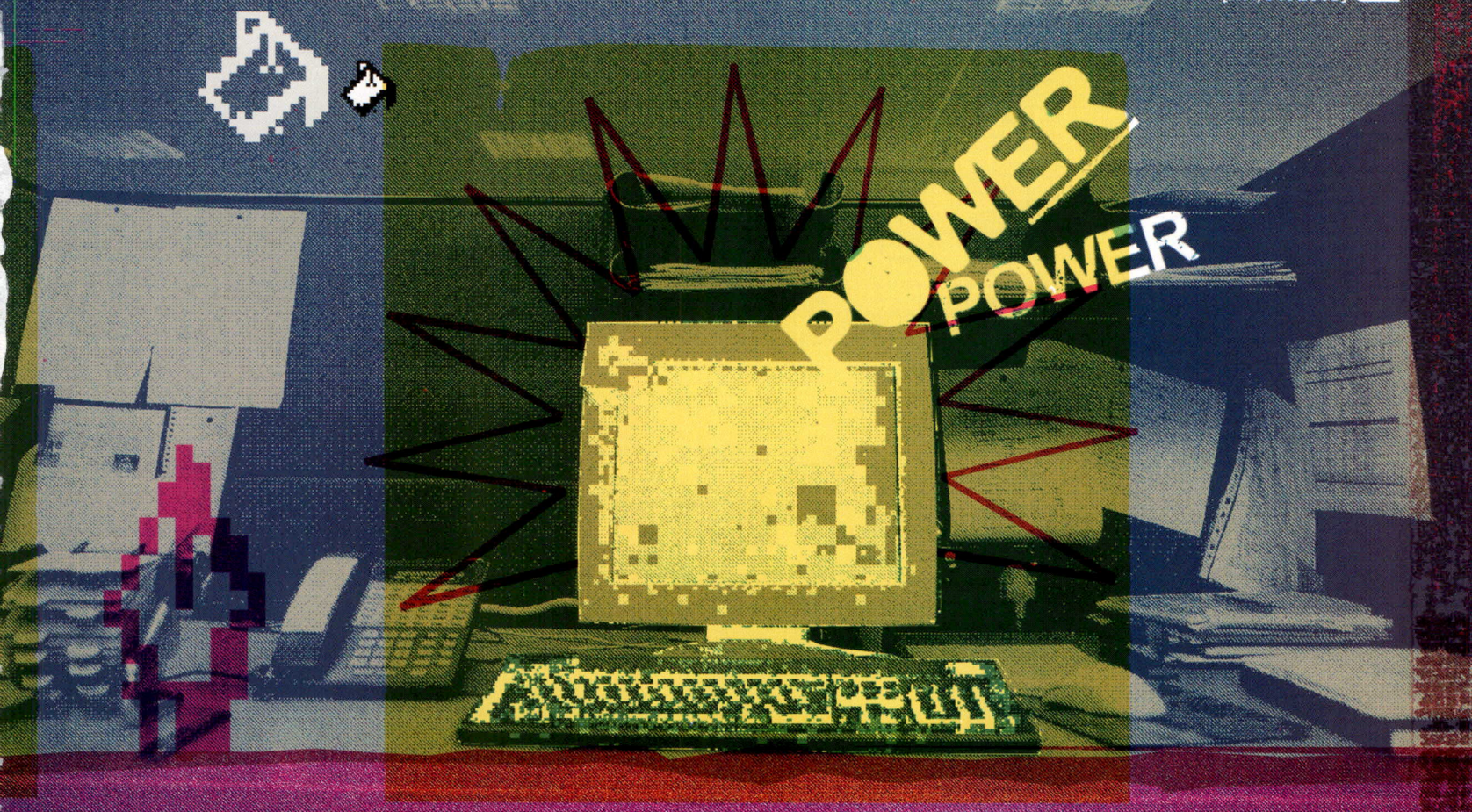


Illustration | Don El Jameso @ www.dirtyvelvet.co.uk.

UNLEASH THE **POWER** OF ILLUSTRATOR CS2

Getting the most from creative software can often depend on how your system is set up. David Bradforth shows you how you to configure your machine to get the most out of **Illustrator** without compromising the other components of the Creative Suite 2

Since its release twenty years ago, Adobe Illustrator has been refined from an application to produce simple technical drawings into a comprehensive creative tool capable of producing quality vector content for use in print projects, digital video, on the internet and through mobile devices.

Illustrator doesn't require an overly powerful computer, but it benefits from any memory or disk space available above the base requirement – Illustrator is able to adapt to the power available to it.

Exploring the vision

When you sit down with any piece of design software, it helps to know what you want at the end. If you want to take an image from a photograph, and produce a vector rendition of it, Illustrator can help by tracing the photo and then leaving you to continue with your artistic vision.

You should consider the limitations of whatever output medium you've chosen – be it print, web, digital video or mobile – as these will each have an effect on what you can produce using the program.

Adapting to your workflow

With Illustrator you can adapt the program to suit you; either within an individual file or globally. You can group together essential tasks, set up text styles and arrange things for easy access.

If you're more at home with a pen and paper, then adding a graphics tablet will allow you to draw in Illustrator much as you would on paper. With CS2 allowing you to colour in areas as they appear on screen, you'll be able to spend more time on the artwork and less time setting it up.

The final product...

If you're producing images for the web, a broadband connection will help you to effectively manage your web content. If your focus is print-based, a good-quality printer will achieve much the same.

The next few pages explore ways to unleash the power of Illustrator by making changes to your computer and by altering the set-up of Illustrator. You'll then be able to unleash the inner creative and get more from the program.

DAVID BRADFORTH: has spent the last ten years writing for magazines covering everything from computing to movies. He currently uses Adobe's Creative Suite 2 to produce and prepare for publication of two magazines – *Movie Insider* and *PC Fix It* – and writes regularly for many others.

Writer: David Bradforth
Hardware: Mac Mini
Software: Creative Suite 2

HARDWARE TO HELP POWER UP ILLUSTRATOR

If your computer is set up appropriately, producing quality artwork with Illustrator just happens. We talk you through some of the essential settings, aiming to improve your workflow and unleash the digital creative within...

You can produce graphics for use in Final Cut Studio quickly and easily in Illustrator

When you sit at the computer, your first instinct should not be to dive straight into the job you need to complete. Whether it's a print project, web project or producing graphics for Final Cut or Premiere you should first consider the type of project you're creating, and the way in which you can use the tools available to us to complete that project.

Start with your computer. Whether it's running Windows XP or Mac OS X is, at this stage, irrelevant – the computer is your design tool. If you'll be regularly using it with Illustrator to produce complicated artwork you should consider buying a computer with a faster clock speed, lots of memory and hard disk space and a broadband internet connection running at 8Mb or faster.

While Illustrator will benefit from a powerful computer, it's not a necessity. Whether you have a G4 iMac or a G5 PowerMac, Illustrator is perfectly suited

The more memory the better

Illustrator requires 256Mb of RAM, and 1Gb of hard-disk space; but if you have 1Gb of RAM and 10Gb of hard-disk space you'll be able to benefit properly from the interaction Illustrator offers with the other components of Adobe's Creative Suite 2. From Adobe Bridge through to Adobe Version Cue, an area of focus for this new release has been workplace collaboration.

Clock speeds vary depending upon the type of computer you're using. With Mac OS X computers, the clock speed on many retail models is just under 1.5GHz, whereas PCs are frequently shipped with 4GHz processors and faster still. The clock speed of your computer will have some reflection on how fast it runs, but it's not the be all and end all. A mid-range PC or Mac is quite well suited to using Illustrator.

If you need to purchase extra memory for your computer, ensure that you buy the right type of memory – a dealer such as Cancom (**www.cancomuk.com**), InMac (**www.inmac.co.uk**) or Dabs (**www.dabs.com**) should be able to advise on the correct memory to suit your machine.

With ample hard-disk space, you'll be in a position to keep work in progress versions of your artwork. If you then need to return to a similar project at a later date, you'll be able to do so without any fuss whatsoever. (An external hard disk, such as those supplied by Formac, will supply a superb means of storing many hundreds of gigabytes of data and often the price is very reasonable).

Input devices

Does your project involve tracing artwork from a sheet of paper? If it does, you've

ILLUSTRATOR ESSENTIALS

GRAPHIC TABLET
WACOM GRAPHIRE BLUETOOTH

With Bluetooth adaptors available from the likes of Trust at less than £20, it's of little surprise that Wacom have launched this – a Bluetooth tablet. The lack of wires means you can sit wherever you like in relation to the computer and doodle away with either the pen or mouse supplied. It does require a little effort to set up, but in terms of performance it never failed to impress us.

Product: Wacom Graphire Bluetooth
Price: £189.99
Website: www.wacom-europe.com

PRNITER
EPSON ACULASER C1100

The AcuLaser range provides colour laser printing for the home user at just over £200. With a resolution of up to 600 x 600dpi at 5 pages per minute in colour, it's a standard USB device and will work with any PC or Mac. Print quality varies depending upon what you're looking for. However if you want a machine to produce the occasional proof it's perfect; and at present is supplied with a free Stylus C66.

Product: Epson AcuLaser C1100
Price: £229.99
Website: www.epson.co.uk

Inmac, Cancom and DABS are just three avenues through which you can buy upgrades for your computer

got two options available – one for the artistic; the other for those who simply need to get the job done.

Using Illustrator's LiveTrace tool you can perform an on-the-fly trace on any bitmap image. It worksmost effectively with images that are two-colour and will take a phenomenal amount of time on anything featuring complex colour schemes and gradients.

Investing in a graphics tablet will allow you to take advantage of Illustrator's freehand drawing mode and trace the outline of an image yourself. There's little benefit in investing in an A6 graphic tablet – if you'll be tracing larger images; or hope to produce artwork a little more complicated than a doodle; an A4 or larger tablet should be at the top of your shopping list.

If you're not that interested in tracing, you should make sure you have a good quality keyboard and mouse. As to what defines a good-quality keyboard or mouse; much of it depends upon the personal preference of the user. An industry favourite is the current Apple Pro Keyboard; but the Logitech diNovo is becoming a preferred option for PC users. With an integrated mouse pad it provides a little extra control when the graphic tablet just isn't good enough.

Fonts and creative materials

Whether you're producing for print or visuals, most of us have a clear idea of what we're looking for at the end. Once you've turned on your computer, group together the resources you'll be using in putting things together.

If you need to source fonts, clipart and any plug-ins for Illustrator, do so before launching the application. Install them as directed in any instructions supplied, restart your computer then launch Illustrator itself. This will ensure that Illustrator is correctly set up to get the most from the resources applied.

Using your added hardware

With a graphic tablet attached to a computer running Illustrator, if things are set up correctly you'll be able to take advantage of pressure-sensitive drawing. Similar to shading with a pen or pencil on paper, this can provide lines in your illustrations that are much more vivid.

Depending on the model you buy, some integrate with Illustrator better than others; and on Windows XP machines you can call up the mouse-pointer menu by pressing the button on the mouse or stylus itself. Take time to navigate your way around these options, as they'll make Illustrator that little bit more intuitive.

Outputting your work

We'll discuss some of the software benefits later on; but when you're outputting your work you should pay some consideration to how it's going to be used. If you're producing graphics for the internet, a fast Broadband connection will help you deliver it to your clients (or upload it to your webspace) but remember if it takes a long time to upload it'll take the same to download. Bulldog Broadband is one of many companies offering 8Mb internet connections, and you can expect to pay around £30 for a service at this speed.

If you're going for printing, investing in a colour printer will allow you to get an idea of how your project looks before passing it on to a commercial printer. Epson, HP and Lexmark all have printers to suit many budgets; but my personal model (the Epson AcuLaser C900) produced prints that were clear, had good colour depth and were accepted as proofs of the work by a printer before sign off. This has been replaced by the C1100, which is currently supplied with a free colour inkjet as well.

MOUSE
LOGITECH MX1000 CORDLESS CHARCOAL MOUSE
With the rather ambitious 'optical is obsolete' tagline, the MX1000 uses a laser engine rather than optical; providing better performance on polished or wood-grain services. Increasing the sensitivity to surface detail by a factor of 20, the MX1000 is ideal for those who need a high level of control in their illustration but who feel less than comfortable with a graphic tablet.

Product: Logitech MX1000
Price: £44.99
Website: www.logitech.co.uk

STORAGE
PIKAONE 400GB FLYCASE SILVER
Once you start using Illustrator regularly for design, you'll build up a library of images that have been started but not completed. Investing in an external hard disk will allow you to back these up safely away from the main computer, and the PikaOne range is competitively priced and easy to use. Take the device out of the box, plug it in and use it – a good data transfer rate is achieved and everybody's happy.

Product: PikaOne 400Gb
Price: £259.99
Website: www.pikaone.com

POWER USER TIPS

BEING MORE PRODUCTIVE
Make sure that you have the right equipment for the job and that all appropriate drivers are installed. As far as your computer is concerned, disabling automatic updates will make sure that you don't get an error message appearing in the middle of a crucial stage; and keeping multiple versions of your work safe ensures that you will have a start point to refer to. Perhaps most crucially, by using the opinions of those around you, your work could be a hit with your clients.

SIZE MATTERS
If you're going to trace hand-drawn images into Illustrator, buy a graphic tablet that is appropriate to the task at hand. Wacom and Trust both have a number of A4 and A3 options giving ample space to fix your images in place; then you can trace them without fear of slippage later.

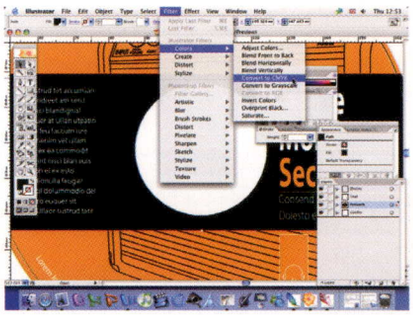
AUTOUPDATE AND MSN
If you use Illustrator on Windows XP, you'll no doubt be aware that whenever the computer detects an active internet connection, it'll bring up helpful messages from programs as well as the operating system giving details of upgrades. If you have an active broadband connection, allow the updates to run before you start work or disable the updates.

STORAGE SPACE
No matter how far back you can take your image within the program, having multiple 'work in progress' views will allow you to pick it up for a later project. Don't be afraid to save multiple copies of the same file and invest in an external hard disk for storage.

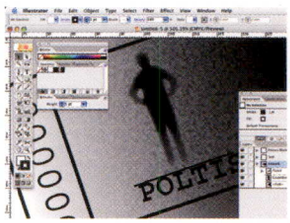
SET UP HARDWARE BEFORE YOU GET STARTED
Whether it's a graphic tablet or mouse, printer or hard disk – make sure it's ready to go before you start working. If it's new and requires new software, install this before you start work.

MAKE USE OF OPINIONS
Take advantage of the people around you in gauging opinions of your creative projects. If the opinion is positive, great; if negative you have an opportunity to make changes to it before putting it onto theinternet or showing it to your client.

WORK WITH ILLUSTRATOR TO UNLEASH THE POWER WITHIN

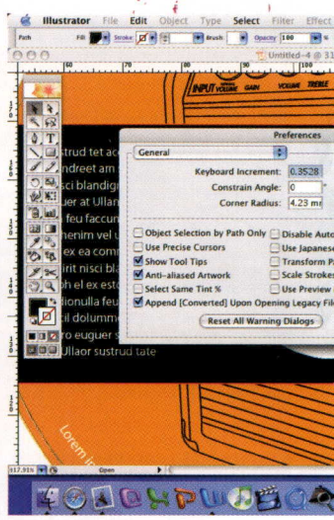


Illustrator CS2 has a huge number of filters and effects available, for both Photoshop and Illustrator components



Using layers effectively will greatly increase your work flow

Using Bridge to browse the available templates gives users one stop access to files available across the entire creative suite



The Preferences window provides control over many aspects of the program

Once you've got together everything you need in order to produce your artwork – whether it be storage space, a printer or a graphic tablet – the next stage is actually producing the artwork itself. If you're an infrequent user of Illustrator, then you'll find that a good starting point comes from the huge selection of templates that Adobe provides with the package.

To open a template click 'New from Template' and select a file from the list provided. A better option is to select 'Browse', which will launch Adobe's Bridge application. The look and feel of this, even on Mac OS X, reminded us of a very old version of the Windows File Explorer, but the main and most crucial difference is that it's a lot more powerful.

Adobe Bridge provides a central point for the Creative Suite, including a list of files most recently edited (which you can open by clicking on individually), tips and tricks (which you can navigate through with a click of a button) and the ability to open up linked files (InDesign, Illustrator and Photoshop).

From the 'folder' section of Bridge select a recently opened folder and you'll then be able to preview the graphical content within that particular folder; regardless of the format it takes. Double-clicking on the file will open it in the most appropriate application.

Filters and Effects

Reflecting the better integration that Illustrator is able to offer between Photoshop and other components of the Creative Suite, the Filter and Effects menus both have filters for Illustrator, as well as Photoshop Elements.

To use an Illustrator filter or effect, you'll need to select a vector object, and for a Photoshop filter or effect you'll need to select a bitmap object. From the 'Effects' menu, select 'SVG filters' and you'll find a number of filters to apply different effects to Scalable Vector Graphics. While it's not taken off quite as well as it should have, SVG is a vector graphic format for use on the internet and Illustrator supports it natively.

Preferences window

The preferences window allows you to tweak the settings of Illustrator to suit your individual needs. Press Ctrl + K (Windows XP), or Command + K to open the preferences window.

With a total of nine settings available – general, type, units & display performance, guides & grid, smart guides & slices, hyphenation, plug-ins and scratch disks, file handling & clipboard and with a black appearance to boot – you can customise many key elements of Illustrator with ease.

POWER USER TIPS

EXPAND ILLUSTRATOR WITH PLUG-INS

The PowerXChange website is home to an ever-expanding range of plug-ins for Illustrator. Whereas CS2 incorporates some of the functionality that was notable for its absence in earlier versions, there are still some notable omissions. A visit to **www.thepowerxchange.com** will provide fixes for many of these.

KEYBOARD SHORTCUTS

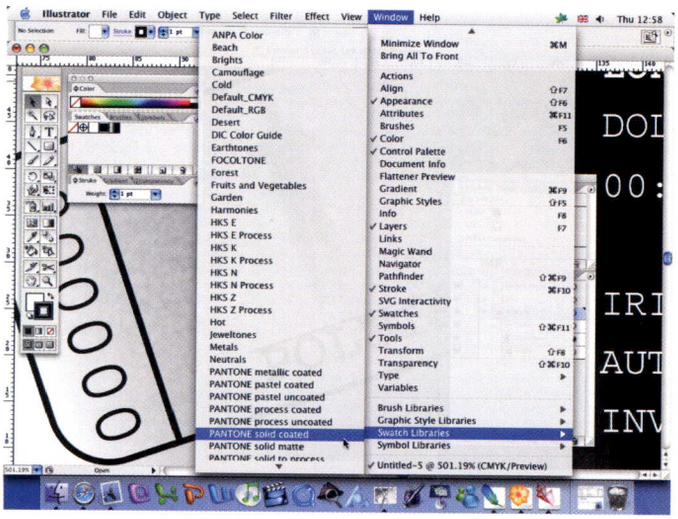
Once you start using Illustrator, you'll find the quickest way to complete some tasks is using keyboard shortcuts rather than your mouse or graphic tablet. Work your way through each of the menus at the top of the screen and you'll find that the keyboard shortcuts are shown against each option on the menu.

TRACING PHOTOGRAPHIC IMAGES

While the LiveTrace feature of Illustrator works best with two-colour images, it will also perform very well on photographs. However, this will work best on a computer with a fast processor and a lot of memory. To use it, place the photograph in Illustrator, click on it, then select 'Object', 'LiveTrace'. With large images you'll be warned that the process will take time; but if you're after the vector look with a photograph you'll not have a better way of doing it.

CUSTOMISING KEYBOARD SHORTCUTS

Once you spend time working through the keyboard shortcuts, if you find a few out of place you can amend them. Click 'Edit', 'Keyboard Shortcuts' and navigate your way through the menus to find the shortcut you wish to change. Click 'OK' to confirm it when you are ready.



Illustrator's library access gives users further flexibility

From the 'file handling' menu, select 'Update Links' and change this to 'Automatically'. This will make sure that whenever you rearrange files on your hard disk while the document is open, you'll be able to keep any links active. By embedding any placed files (whether they're Photoshop files, TIFFs, JPEGs or what have you) you'll not have to worry about links as they'll always be a part of the file.

Libraries

Located at the very bottom of the 'Window' menu are four different libraries – 'Brush', 'Graphic Style', 'Swatch' and 'Symbol'. Each library consists of a number of menu options, and you can select the one that you wish to use simply by clicking on it.

From the 'Swatch' libraries you can select one of a number of different colour schemes to use within the document. From pantone to a metal look, you will be able to find pretty much anything you need here.

If you're producing artwork for professional output, and need to keep the costs to a minimum, make sure that you convert everything to CMYK when producing your PDF or Postscript files; otherwise your printer may apply a surcharge for using pantone colours – and when foil is applied, things start to get very expensive.

The 'Symbol' libraries contain symbols that may come in useful for producing web buttons, amongst other things. From an 'email' icon to a 'telephone' you'll find lots of useful devices here which up until now have been hidden away within the Wingdings or other symbol fonts.

Batch-tracing files

Through Bridge you can perform a batch trace on a bitmap for use in Illustrator. To do so select the bitmaps you wish to trace and then click 'Tools'. From this menu select 'Illustrator' then 'Live Trace' and a dialog appears asking for a destination filename to be given.

When you've got more than a few bitmaps to trace, this will save you a considerable amount of time. Wander off and make a coffee while the work is carried out, and when you return you'll have a number of Illustrator files waiting for tweaking.

Layers in Illustrator

Perhaps one of the best features of Illustrator to date is layers in an Illustrator document. You can produce different components of a graphic on different layers, making things ideal if you only need to change little things for different images. Whether it's titles for a video or graphics for a print article, by using layers you gain an extra degree of control over your images.

In the layers palette, it's worth remembering two things – firstly, you can make the graphic content of one layer disappear by clicking on the 'eye' option and secondly, to lock a graphic in place (so you can't select it for deletion) all you need to do is click the 'padlock'.

There's a lot more you can do with Illustrator to unleash the power that is available, but in a very real sense the power of Illustrator is in fact limited only by the power of your own imagination.

And, like the rest of the Creative Suite, Illustrator has been designed so that it's more accessible to the grass-roots user.

ILLUSTRATING FOR PRINT

With Illustrator representing a key part of the Creative Suite, Adobe has ensured that it integrates fully with both InDesign and Photoshop. From handling individual layers of a Photoshop file through to producing files directly for print, Illustrator is capable of offering virtually everything that InDesign is able to.

So how can you use Illustrator as a part of a design for print workflow? From handling the placement of images through to applying sepia colours to bitmaps through to final output of files for print, Illustrator is capable of so much. We've brought together a selection of essential tips when illustrating for print.

ADD PRINTERS' MARKS TO A DOCUMENT

When you're ready to pass your Illustrator document to a printer, adding printers' marks ensures that you get everything on the page you're expecting. To do this click 'File', 'Print', then select the kind of marks to add and select between Roman or Japanese-style marks. Also, by adding trim (or crop) marks to the document will ensure that the page is cut where you would expect rather than where a commercial printer would guess.

CONTROLLING HOW FONTS APPEAR

With Illustrator you have two options to control how text will appear in a document. You can either convert all of the text to outlines, or download the fonts themselves to your printer (whether it be a PostScript printer, PostScript file or PDF for print). To do the former, select the text then click 'Text', 'Create Outlines'. For the latter, click 'File', 'Print' and then select a PostScript or PDF option. From the 'Graphics' option within the Print dialog select 'Complete' to download each of the different fonts into your document.

PRINTING COMPOSITES

Composites are straightforward print jobs. These can be produced to proof a page design in order to confirm the resolution of any images and to identify any problems that may show themselves on an imagesetter. To do this, click 'File', 'Print', and then either select a printer or print to file option. From the left-hand side of the Print Dialog, first select 'Output' and then set the mode to 'Composite'.

COLOUR-MANAGE PDF FILES

Illustrator CS2 allows you to create print-ready PDF files to a number of different standards. The PDF/X-3 standard will not convert any of the colours; PDF/X-1a converts all colours to CMYK, which will be ideal when producing a file ready for print; while Illustrator and InDesign should be selected to convert colours that have profiles embedded to the destination colour space effectively.

IMPORTING PDF FILES

PDF – the Portable Document Format – is a versatile file format that is able to combine text and graphic data in a single file that is universally compatible. To edit the components of a PDF file, import the file by clicking on 'File', then 'Open', with the Link option deselected. Illustrator will then recognise and allow you to edit each component of the PDF as you wish.

HOT DEALS

FREE DOMAIN NAME

with every new web hosting and broadband account*

EUROPEAN DOMAIN NAME SPECIALISTS

including .com .net .org .biz and .info

CHOOSE FROM OVER 260 DOMAINS

£4.99 from per annum

- ✔ Protect brands and trademarks
- ✔ Powerful online control panel
- ✔ FREE email and web forwarding
- ✔ FREE web-site creator

QUALITY EMAIL PLANS

Turn your domain into feature packed POP3 email addresses for the family or office.

SUPERIOR VIRUS & SPAM PROTECTION

- ✔ Choose from 4 plans
- ✔ 2 - 50 POP3 boxes
- ✔ 50 - 750MB storage
- ✔ Unlimited forwarding
- ✔ Advanced webmail

£1.49 from per month

#1 Unix Hosting WEBHOST DIRECTORY AWARD WINNER

#1 Shared Hosting WEBHOST DIRECTORY AWARD WINNER

AWARD WINNING WEB HOSTING

FREE SET-UP - NO CONTRACT
FREE DOMAIN NAME*
FREE ADVANCED WEB-TOOLS

£4.99 from per month

All-inclusive pricing includes:

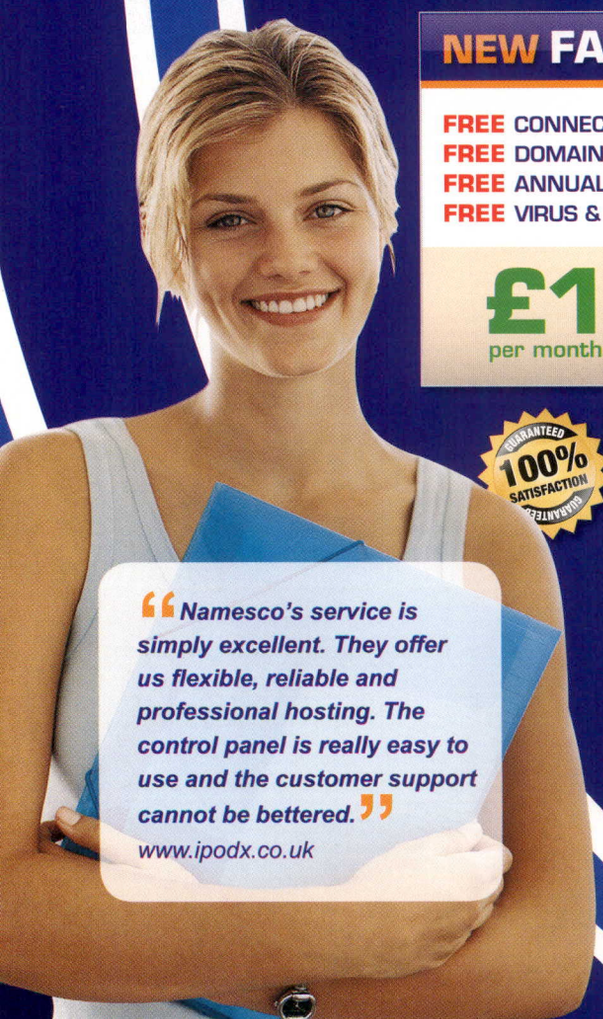
- ✔ Comprehensive control panel
- ✔ FREE expert advice and support
- ✔ Powerful web-based email
- ✔ Instant activation
- ✔ Multiple daily backups
- ✔ Virus and spam protection
- ✔ Powered by Namesco's Network

SUPERIOR IN-HOUSE SUPPORT

+ Packages include E-commerce, PHP, ASP, SSL, MySQL and Frontpage extensions

FEATURE RICH HOSTING

PACKAGE	SPACE	POP3	B/W	PCM
StartUp	200MB	5	2GB	£4.99
StartUp+	400MB	10	5GB	£7.99
Business	1GB	25	10GB	£13.99
Business+	1.4GB	50	15GB	£16.99
Enterprise	2GB	100	20GB	£21.99
Enterprise+	3GB	200	30GB	£24.99



NEW FASTER BROADBAND - 2Mbps upto FROM £19.95 inc VAT

FREE CONNECTION
FREE DOMAIN NAME*
FREE ANNUAL HOSTING
FREE VIRUS & SPAM FILTERING

SUPER FAST 2Mbps CONNECTION SUPER FAST

£19.95 from per month

Package	Speed	Contention	5GB/month Usage	Unlimited Usage†
NEW Home 500	512Kbps	50 : 1	£19.95 inc VAT	£24.95 inc VAT
NEW Home 1000	1Mbps	50 : 1	£19.95 inc VAT	£29.95 inc VAT
NEW Home 2000	2Mbps	50 : 1	£19.95 inc VAT	£34.95 inc VAT
NEW Office 500	512Kbps	20 : 1	£22.95 ex VAT	£31.99 ex VAT
NEW Office 1000	1Mbps	20 : 1	£26.95 ex VAT	£49.99 ex VAT
NEW Office 2000	2Mbps	20 : 1	£29.95 ex VAT	£69.99 ex VAT

GREAT VALUE!

GUARANTEED 100% SATISFACTION GUARANTEED

Total Peace of Mind - Not only will your services benefit from 24/7 network monitoring and daily backups, they will be hosted on our super fast and secure Linux server cluster. Located at Telehouse (London), the largest and most successful Network Operation Centre (NOC) in Europe, your site will benefit from being situated directly on the Internet backbone and the home of the London Internet Exchange (LINX), ensuring accelerated communications, total efficiency and security.

> *"Namesco's service is simply excellent. They offer us flexible, reliable and professional hosting. The control panel is really easy to use and the customer support cannot be bettered."*
> *www.ipodx.co.uk*

www.names.co.uk | sales@names.co.uk

Call us on 0870 120 8888

NAMESCO LIMITED
WWW.NAMES.CO.UK

*Offer applies to .co.uk, .me.uk & .org.uk domains only. †Fair usage policy applies on all unlimited broadband packages. Prices quoted exclude VAT at 17.5% unless otherwise stated. Cheques and major credit/debit cards accepted. Namesco Limited. Est. 1996. Acton House, Perdiswell Park, Worcester. WR3 7GD

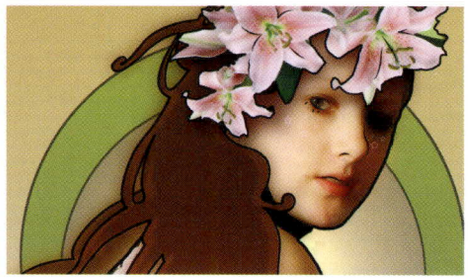
TUTORIALS

40 SUPER HEROINE

ILLUSTRATOR: Inspired by comic books and the super hero genre? Turn to page 58 where the wizkids from ilovedust take you though the process used to create a virtual vixen from a single image

CREATE THE COVER IMAGE
ilovedust specialises in branding, illustration and webdesign. Visit www.ilovedust for more info

48 ART NOUVEAU EFFECTS



PHOTOSHOP: Tim Shelbourne goes back to the golden age of design to bring you this tutorial detailing how to create amazing art nouveau effects

58 DESIGN A T-SHIRT LOGO

ILLUSTRATOR: If our tutorial on page 58 has whetted your apetite for graphics creation, then fast forward to page 58 for a second installment of Illustrator goodness. James Davies of T-shirt design duo Dirty Velvet shares the secrets of creating a powerful design

64 URBAN TYPE

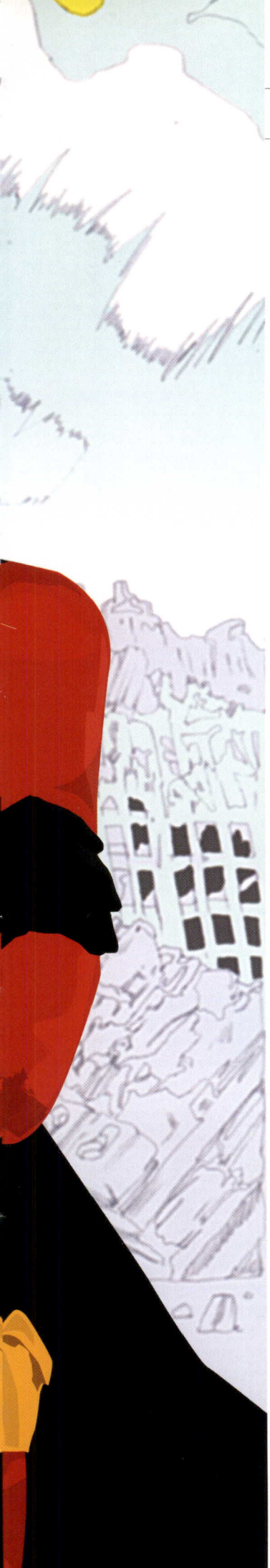
ILLUSTRATOR: Not happy with the fonts at your disposal? Then turn to page 58 for the first installment in our creative type series. This issue Rhys Davies explains how to create urban scrawl from an everyday font by manipulating it using Adobe Illustrator

74 MULTI-CAM EDITING

FINAL CUT PRO: Discover how to edit a duo of film strips using one of Final Cut Pro's newest tools - the Multicam editing feature

80 USING IMAGE PLANES

MAYA: Bring a new dimension to your 3D models created using Maya as Simon Danaher explains how a trio of images can be used as reference image planes. 3D Max, Cinema 4D and Lightwave users will also reap the benefits of this advanced step-by-step workshop



ilovedust: Seaside towns are known for candyfloss, penny arcades and toffee apples. But Southsea is also home to graphic design fishmongers Ilovedust. Located as far South in the town as possible, the small design studio casts its nets far and wide, working for the likes of Coca Cola, American Airlines, Sire Records and Warner Bros. The team also produce limited edition t-shirts, toys and prints when they are not down the fish market buying squid. Check out **www.ilovedust.com** for more seaside madness.

On the CD: Due to an oversight the resource files for this project are not on the CD. But don't worry get the files by emailing **dca@digitalcreativearts.co.uk**

ILLUSTRATOR
The worlds leading 2D illustration creation program, Adobe Illustrator packs in tools that enable users to realise ideas quickly and powerfully

Illustrator to the rescue

Is it a bird? is it a plane? no it's DCA's Virtual Vixen! Follow this workshop and absorb the power of knowledge as we show you how to illustrate your own Superhero. Equipped with Illustrator and Photoshop, a good idea and a few source images we'll achieve our mission in style.

This inspirational workshop focuses on creating a virtual vixen Superhero. We chose to use a female character and then incorporate a background that would enhance the imagery and relate to the theme.

We were inspired by comics and got an idea to create a scene: our Super heroine beats the evil robot to save the city.

We decided that the Super heroine should be created using vectors in Illustrator, but for the background we would use a hand coloured technique using Photoshop. The reasons why we chose this two-tier process was, firstly so that the workshop can show you more techniques, and secondly, show you how to deal with hand drawn imagery.

This workshop will show you some of Illustrator and Photoshop's most basic and intermediate tools and windows, and how you can create a great looking illustration with a theatrical slant.

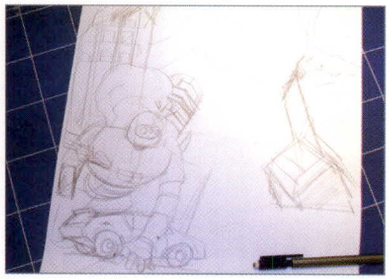
The workshop starts by giving you the techniques to create a realistic vector illustration of a model with a supernatural difference - and how reference imagery and research can change the style of a photograph by enhancing clothes to match a theme.

In the tutorial we have offered tips on how to speed up the design process, in addition to mixing vector style illustrations with hand sketched imagery.

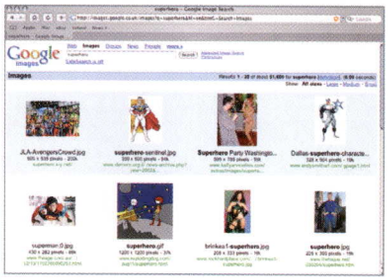
Due to unforseen circumstances the resource files for this project have not been included on the CD. To receive them direct from us please email **dca@digitalcreativearts.co.uk**.

INITIAL SKETCH AND RESEARCH

When creating an illustration with a specific theme, it is so important to research and collect plenty of reference images. These are not to copy, but will simply help you evolve the illustration and inspire you along the way. Approaching your illustration in this way should aid your designs, hopefully giving them an edge to stand out in the crowd.



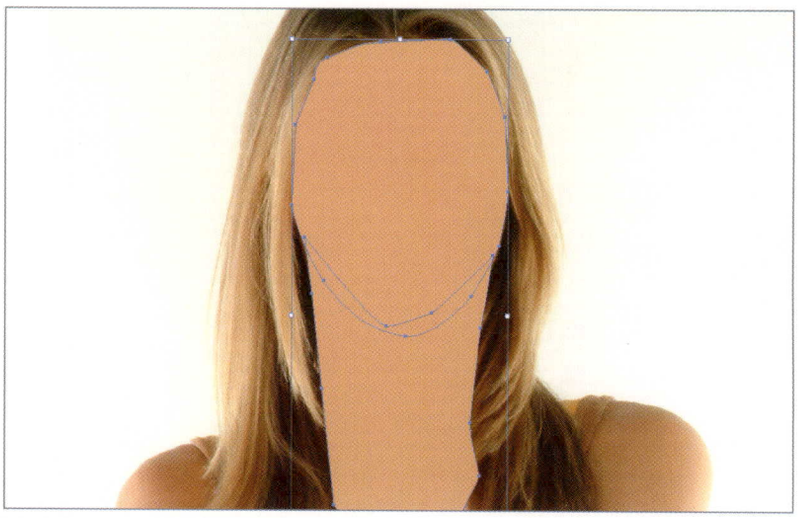
01 THE IDEA: To start this illustration we created a quick sketch of an idea, brainstorming along the way making notes of elements to add to the illustration to complement the theme, and at this point we choose a photograph of the girl to base the illustration around.



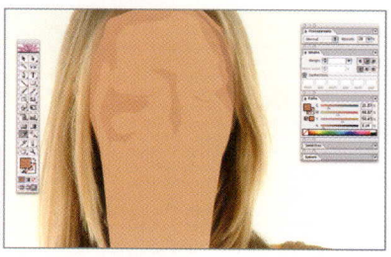
02 RESEARCHING THE THEME: The next step is to research your theme. Think of a good composition and what kind of model you want for the focal point, start searching for reference images that may help you create the look you are after. Try searching Google and similar image search engines to gather a folder of images. We searched using terms like Superheroes, robots, cityscapes etc.

03 IMPORTING THE ORIGINAL PHOTOGRAPH: We began by selecting an appropriate image for the illustration. After looking through various portrait shots we chose this image to create a satisfied looking Superhero who has just saved the world. We will now begin by creating a vector illustration of the model. Create a new document with a file size of 233mmx303mm. Import the image of the girl by moving to the file menu and selecting File>Place, then navigate to the image.

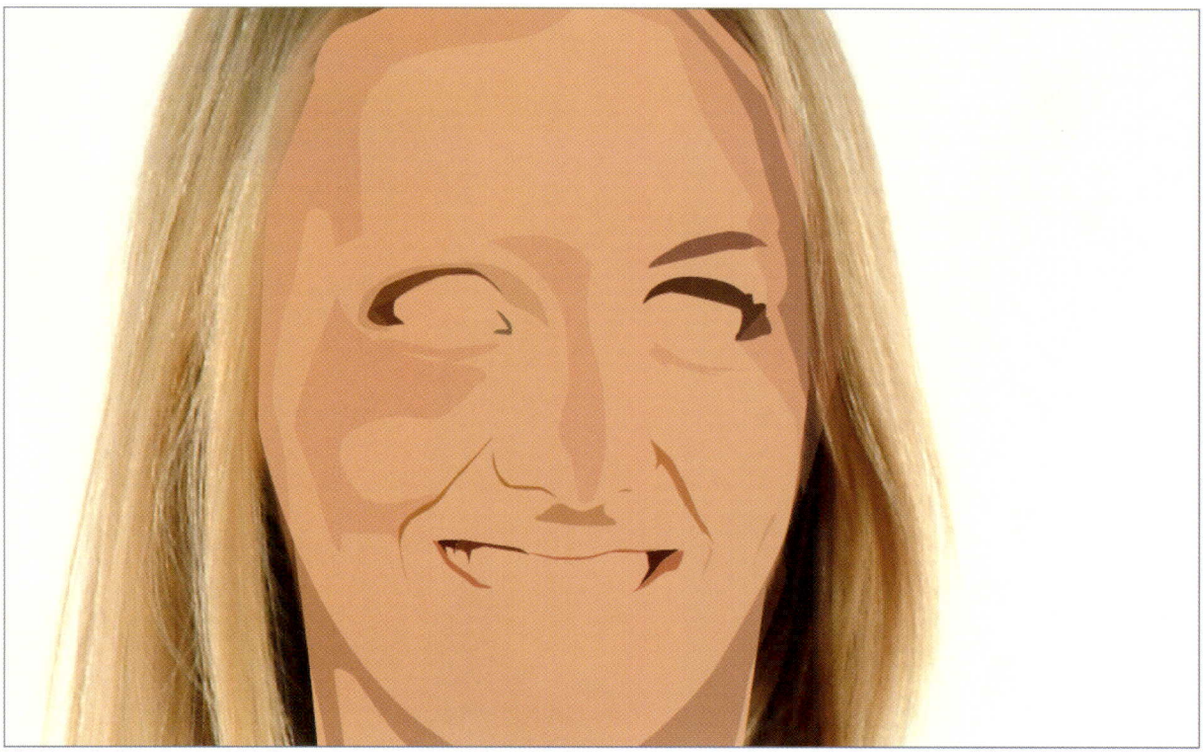
04 STARTING THE VECTOR ILLUSTRATION: Create a new layer in the layers palette. Now trace the basic shape of the girl's face and upper body using the Pen tool with a thin stroke set at 0.25 - you can change this setting in the Stroke window.



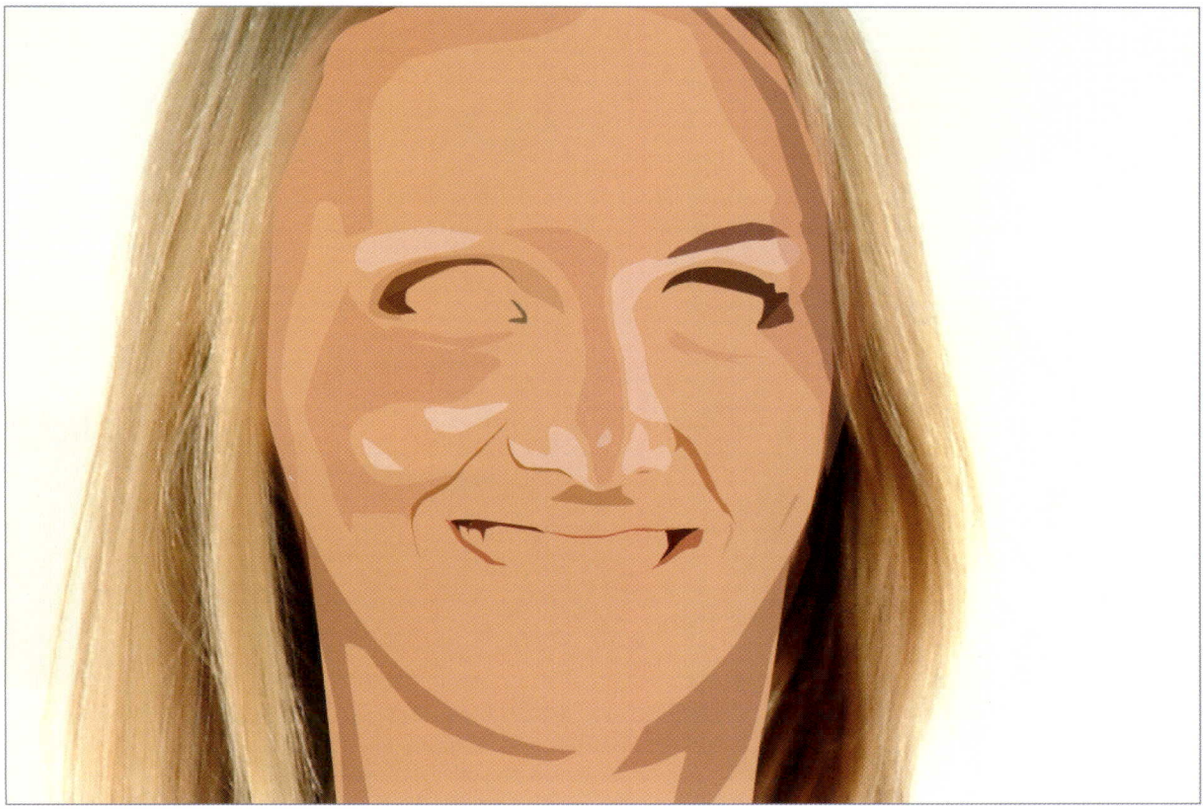
05 CHOOSING THE BASE SKIN COLOUR: When you are happy with the basic shape, select the Eyedropper tool and pick an area of colour on the imported image to select a the base colour for the skin tone. When you have chosen a colour, drag it from the colour window into the swatch window and fill the basic face and body shape.



06 CHOOSING THE BASIC SHADOW COLOUR: When you have filled the base skin tone decrease the opacity to around 15%. Now create a new layer and again using the Eyedropper, select a basic shadow colour. Chose a colour that best suits the shadows of the face. Add the colour to the swatch palette and begin tracing the shadows.



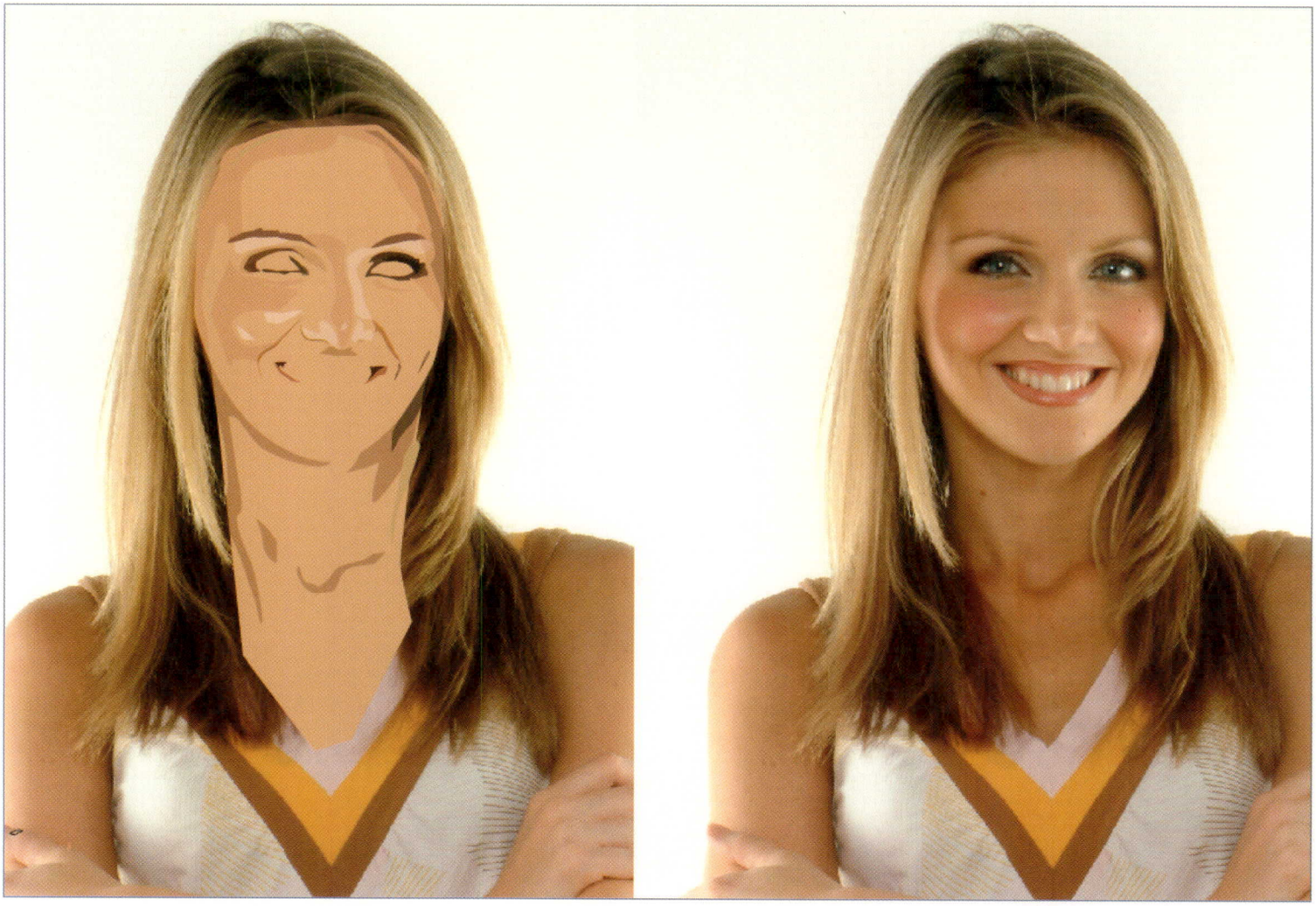
07 **ADDING DEPTH:** To add depth to the contours of the face, we will use the same technique described in the previous step. Start by adding some even darker areas and detail to the shadows. Use a darker colour than the initial shadow colour and tracing area to bring increased definition to the face.



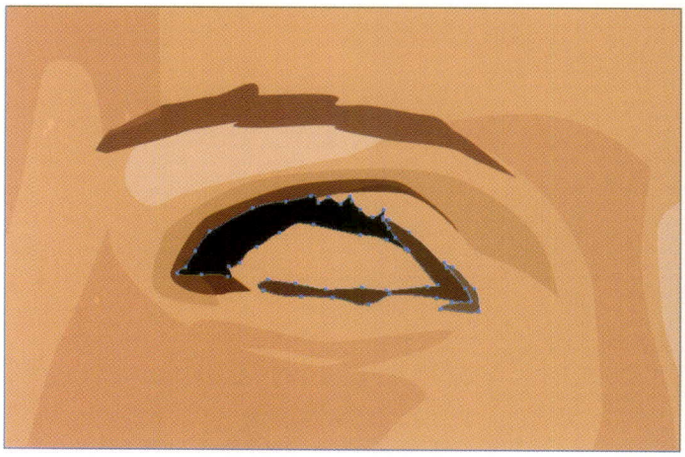
08 **HIGHLIGHTS:** You should now have built up the basic skin colour and shadows. Add highlights by hiding the base colour layer, and decrease the opacity again. Add a new layer and begin tracing the highlighted areas. Use a white fill and experiment with the transparency to get the right tone.

SKIN TONES

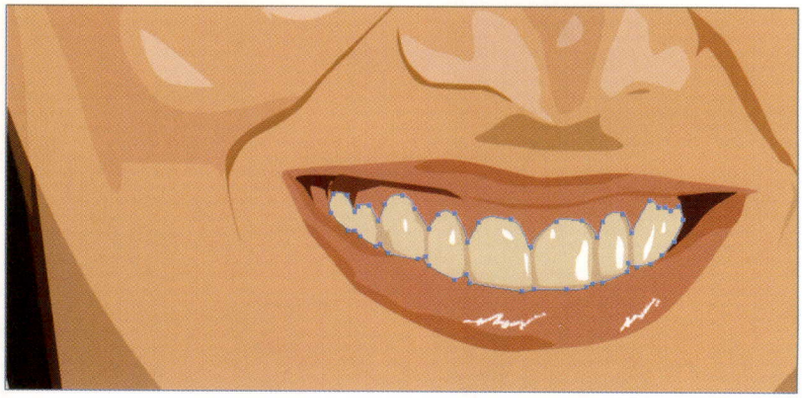
Using the Eyedropper tool is a great way of selecting colours in Illustrator. In recent versions of the program you can click on an imported bitmap image and select colours when creating skin tones. These can be added into you swatch palette by simply dragging the filled squares in the colour window into the your swatch window. Build this up with various shades which can then be applied to the vector shapes. Use a little opacity to create effective skin tones, you can also try the Skintones swatch palette found in illustrators swatch libraries. Go to Window>Swatch Libraries>Skintones.



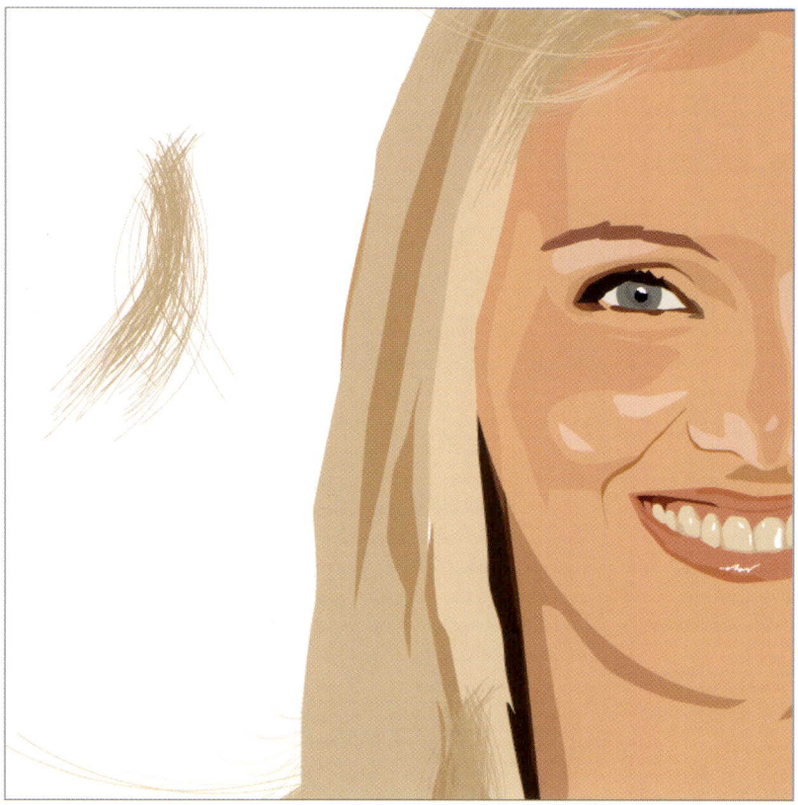
09 **COMPARING THE ILLUSTRATION:** By now the basic skin tones of the vector illustration should be coming together. Copy and paste ('Apple' & 'C' and 'Apple' & V) the bottom layer of the photograph and place this next to your illustration (top layer) to compare. Start experimenting with the colours until it begins to looking similar, but at the same time exaggerate parts if you feel they need to be.



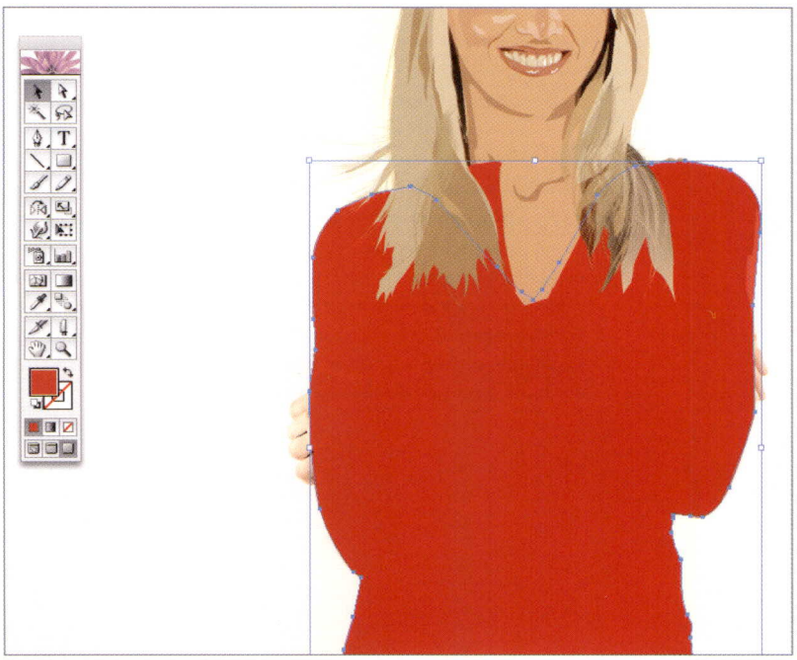
10 **CREATING THE EYES:** Using the same process used for the skin tone start by tracing the basic shapes including any make-up like eye shadow. You can exaggerate this as much as you feel necessary. Try to use as much detail as the image allows, and use white to create bright highlighted areas.



11 **THE LIPS AND MOUTH:** To create the mouth use a base colour, then add dark and light shapes for shadow and highlights. Don't be afraid to change the colour of the lips for your illustration. Also using the same technique as in the eye boxout draw a curved line where there is an obvious highlight and add a sketch brush to the stroke. Make the stroke white, this will give you a great jagged highlight. Colour the teeth using an off-white by picking the colour again with the eye dropper. Now use bright white to highlight areas; this should give a much more realistic colour.



12 TRACING THE HAIR: To create the hair start by making a basic outline shape, before adding a new layer. Trace with the Pen tool to make groups of individual hairs. Use the Pen tool to form curved lines, and add a stroke to these using different point sizes to make it more realistic. To colour the hair pick colours from the original photograph and elaborate as much as you need to.

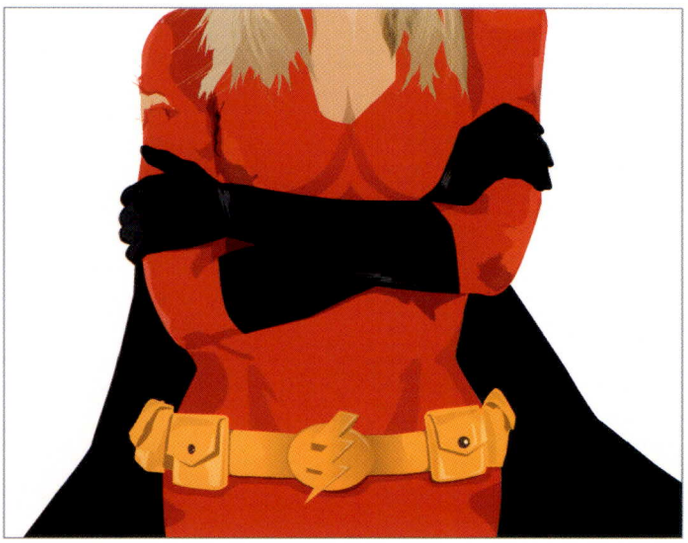


13 THE OUTFIT: By following the same steps as we did for the skin tones and looking through your research file, start to think about colours and details that might work for your illustration to complete the Superhero look. For this illustration we used a retro style outfit with contemporary colours.

14 THE BASIC OUTFIT SHAPE: Using the contours of the figure draw a basic outfit shape. Keep the lines tight to the figure as this will make the suit appear fitted. Now use the shadows of the image to create shading. For the gloves create a basic black shape and add the same shadows and highlights on the hands and arms for detail. Then colour these to match the black gloves.

CREATING SCUFFS AND TORN DETAILS

To give a rough edge to our Superhero, add scuff-marks and torn areas to the suit. Simply create a patch that's the same colour as the skin tone and place it over the top of the body suit adding a few shadows. Using the Pencil tool draw a rough line around the shape and add a stroke of roughly 3pt. Experiment with different brushes to help you decide which gives the best jagged edge.



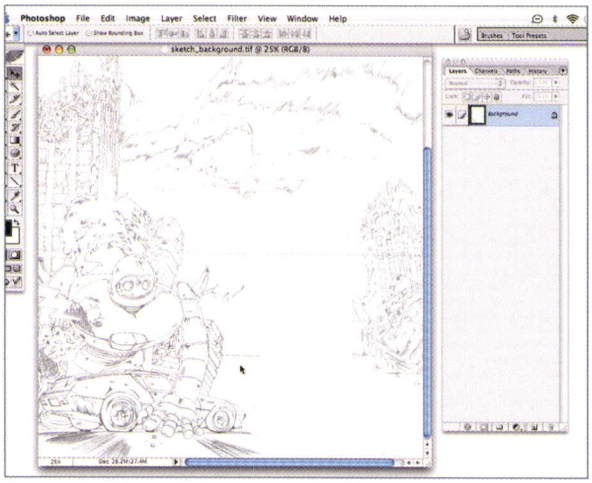
15 OUTFIT DETAILS: Creates some graphics that will finish off the super hero look. For example we chose a thunder flash to brand our hero. Simply draw a vector graphic then apply this to the area. Add an emblem on your hero's chest and apply torn and scuff marks to help show our Superhero had been in battle. (See boxout for details)

VECTOR EYES

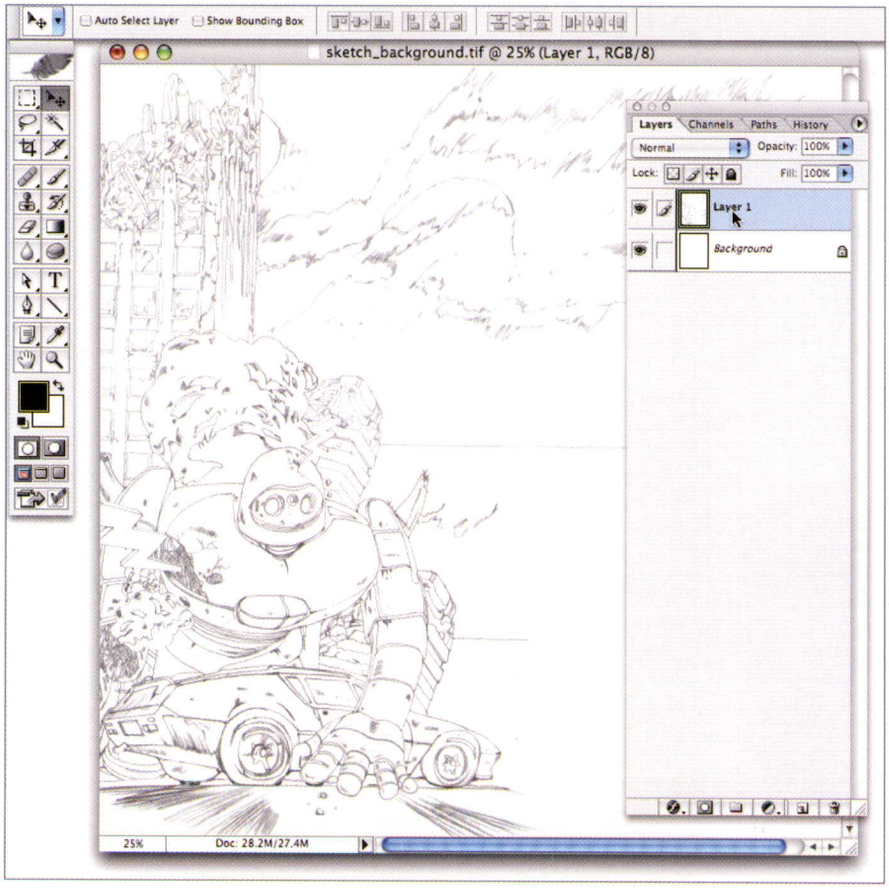
Start by tracing the basic shapes including any make-up like eye shadow. Exaggerate this as much as you feel necessary. Try to use as much detail as the image allows and use white to create bright highlighted areas.
To create a more realistic eye colour, simply draw over the top of the filled eye colour by creating a circle roughly two thirds of the size. Add a 2pt stroke by either using the Circle tool or the Pencil tool. Open the Brush palette, by going to Menu>Window>Brushes, and experiment with the different default brushes, for eyes a small scratchy line brush is best. Play around with the transparency until it looks right. This technique also works well when adding highlights on the lips using white. Once you are satisfied with your vector illustration of the girl save the file.

PLAYING WITH GRADIENTS

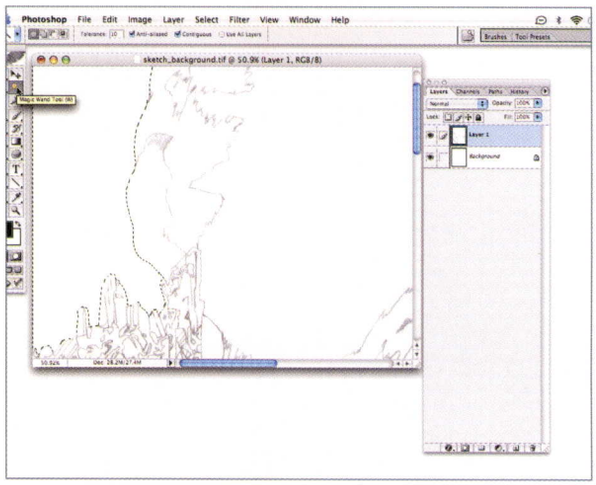
The background was completed in Photoshop. In the steps explaining how to create the background, we used the Gradient tool. Photoshop CS offers five types of gradient. When you click on the tool, you will find the options of this tool appear under the menu bar. If you want to alter colour, you can change the foreground colour and the background colour. However when you want to add more colours, you can click the second section of the bar.



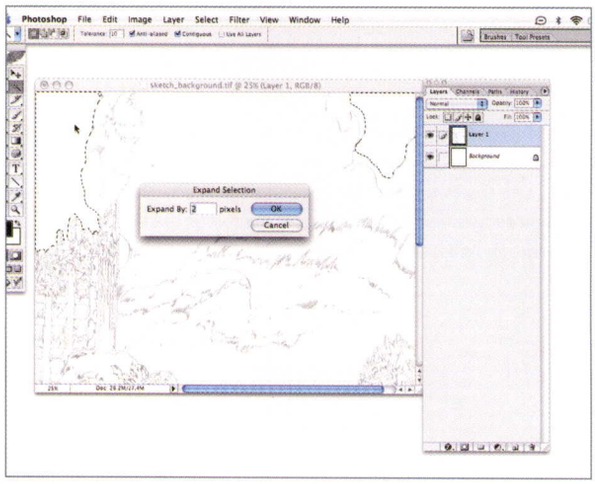
16 OPEN THE BACKGROUND SKETCH: Once you have received the resource files by **emailing dca@digitalcreativearts.co.uk**, open the file "sketch background" in Photoshop. We will now create an image mix of vectors and bitmaps. The following 7 steps will all be done in the Photoshop.



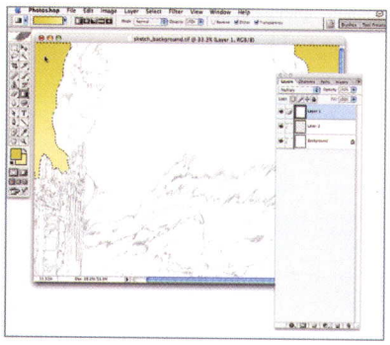
17 PASTE IN THE PREPARED SKETCH: Choose Select>All, or press 'Apple' & 'A' on you keyboard, followed by 'Apple' & 'C', and then 'Apple' & 'V'. This will paste the sketch into a new layer. If it does not appear, you can select Window> Layer. Next choose the Background layer on the layer panel, and press 'Apple' & 'A'. Make sure the your background colour is white (you can double check this by looking at the bottom of the layer panel). Then press, 'Delete' on you keyboard to delete the image on this layer.



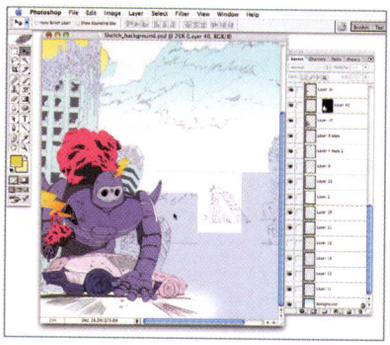
18 CREATE A MAGIC SELECTION: Choose the Magic Wand tool (press W as the hot-key on you keyboard). This tool allows you to select a closed shape. So if you want to use this tool to make the selection, you should close all the shapes when you draw the original image. Otherwise we can use Pen tool to make the selection.



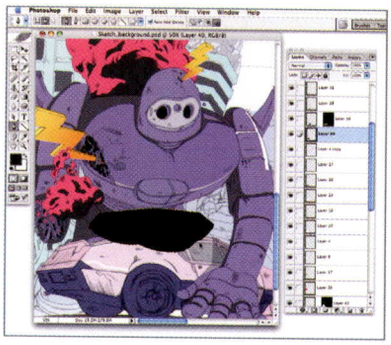
19 BRIDGING THE GAP: Choosing the Magic Wand tool will transform the cursor in to a small wand. Choose the layer that shows the sketch thumbnail in the Layer panel. Use the wand and click the sky before choosing Select>Modify>Expand. Type '2' in the dialogue window. This step will make the selection slightly large, otherwise a gap between the selection and the outline and colour fill would be apparent.



20 **APPLY A GRADIENT:** Press the fifth button on the bottom of the Layer panel to set up a new layer. Now change the foreground colour to yellow and switch the background colour for a light yellow. Choose the Gradient tool to apply a gradient to the selection on the new layer. Drag this layer under the sketch layer, and change the sketch layer's Blend mode to Multiply.



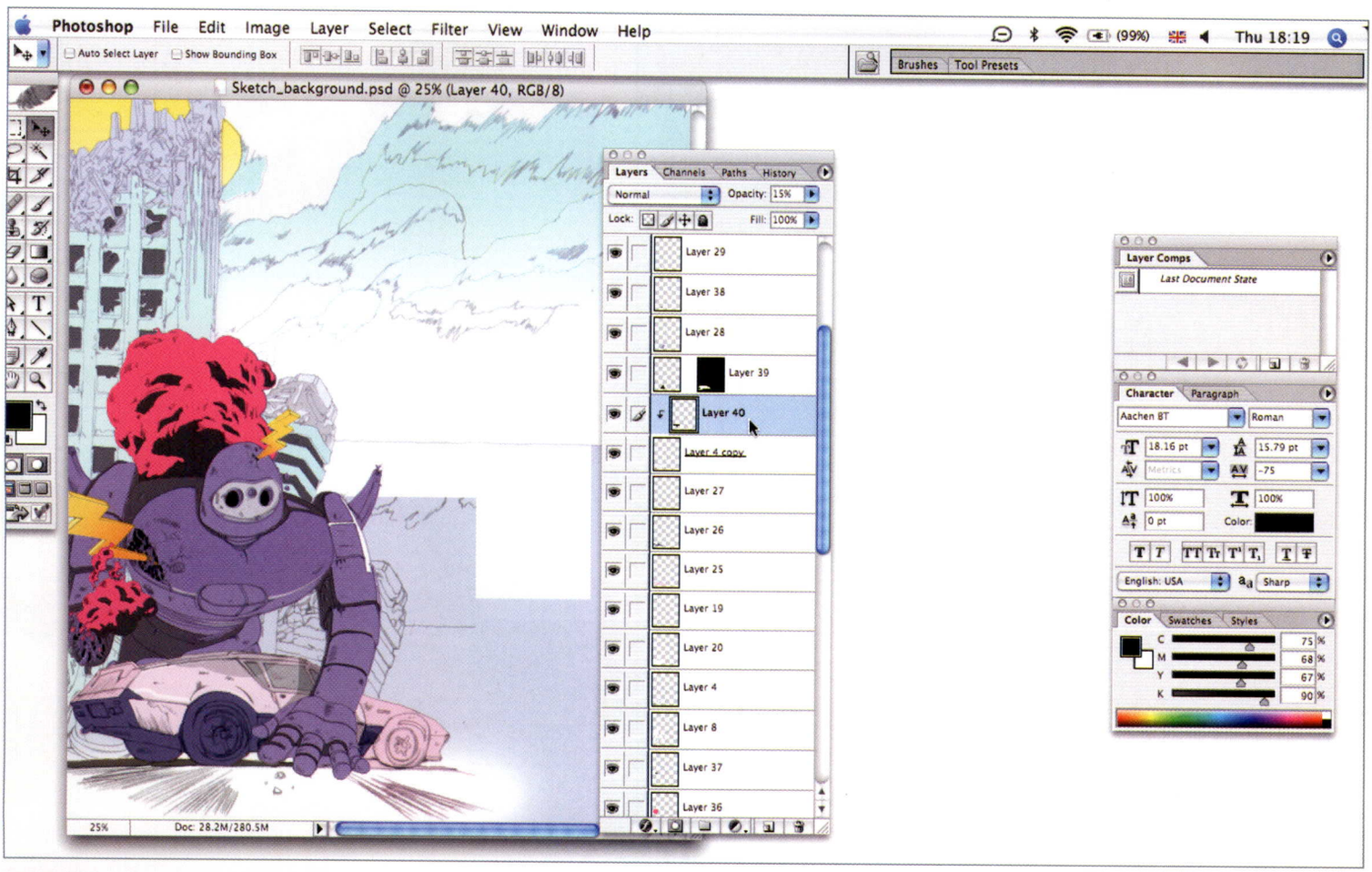
21 **REPEAT AS NECESSARY:** Use the same technique as described in the last step to give the rest of the objects colour. If you need a flat colour rather than a gradient, choose Edit>Fill, or press 'Alt' & 'Delete'.



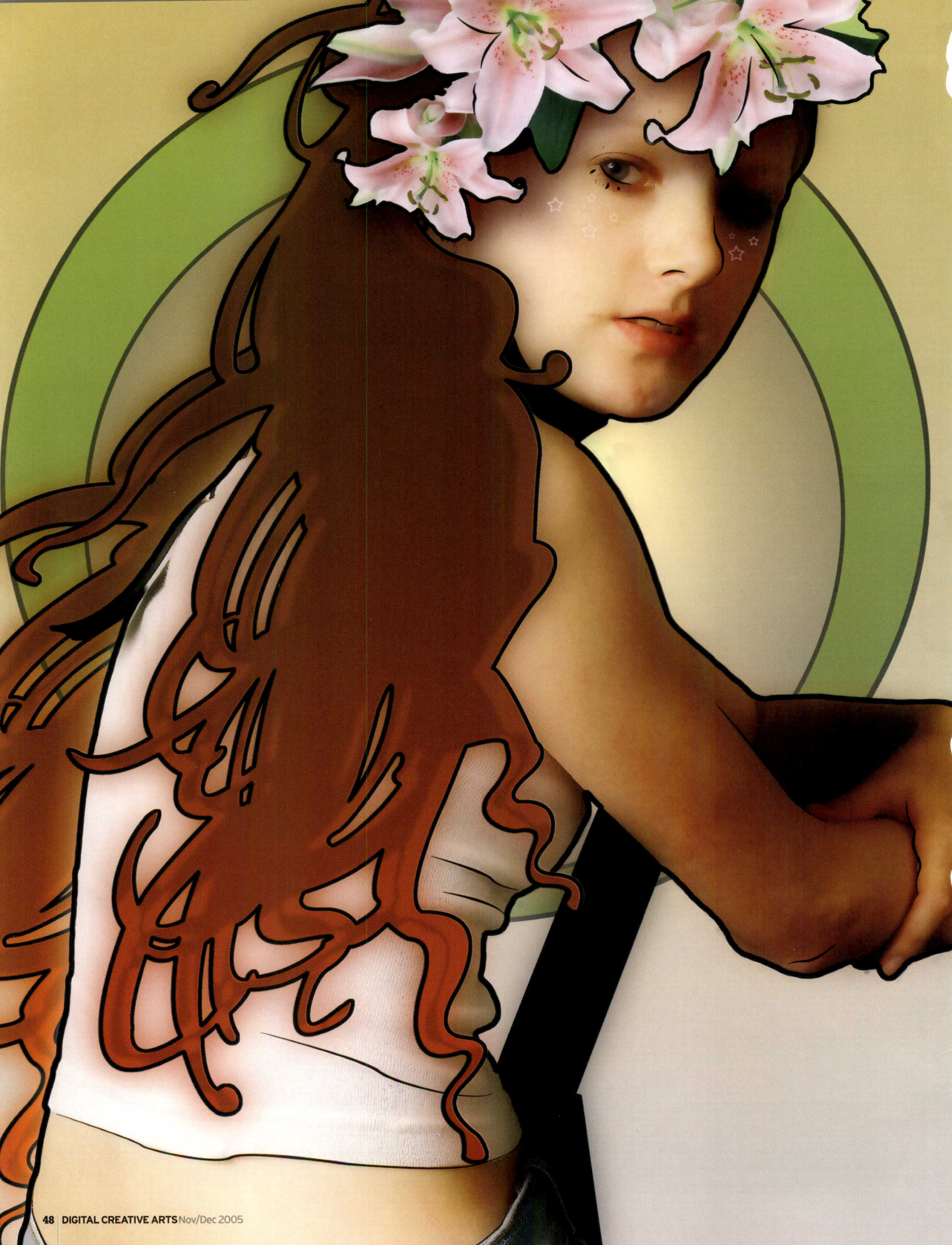
22 **THE CAR IN FRONT...:** The following two steps show how to add shadow to the car. Firstly, use the Pen tool to make a selection of the car. Then use the Pen tool to draw a shape of the shadow. Create a new layer, fill this selection with black on the new layer, and change the opacity of layer to 15%.

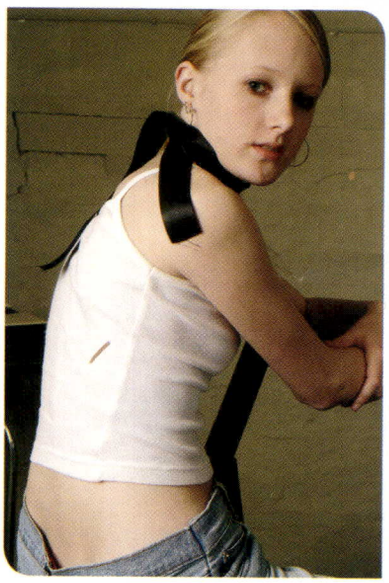
LAYER MASK

Using a Quick Mask is probably the simplest way to create a mask. The alternative is to first create an image in another layer, select it and press 'Apple' & 'C' to copy it. Then go to the layer that you want to change to the mask. Hold the 'Apple' key and click this layer on the layer panel. Press 'Shift' & 'Apple' & 'V' or hit Edit>Paste to create a (long-winded) mask.



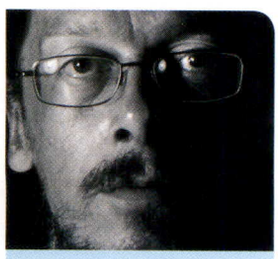
23 **CREATE THE BACKGROUND 08:** Put the layer holding the shadow above the layer of the car. Hold the 'Alt' key on the keyboard, and go to the layer panel to click the place between the two layers. Click to get a "Quick Mask". Now, no matter where you move the shadow, it will be constrained into the shape of the car. After saving this file, we can finish the making of the background in Photoshop.





Create Art Nouveau using Photoshop

Merge photography and digital art using Photoshop to create a classic Art Nouveau vision



Tim Shelbourne: After working for more than 20 years as an artist, Tim Shelbourne turned to digital image making after his first encounter with an early version of Photoshop. He is keen to demystify digital imaging workflow and techniques. Tim has recently been appointed as an Adobe beta tester. He lives in leafy Lincolnshire with his wife, an irrepressible Jack Russell terrier, and a posse of cats.

On the CD: flower1.jpg, flower2.jpg, hair_map.jpg, noveau_done.jpg, noveau_start.jpg

Towards the end of the nineteenth century, the influence of the Art Nouveau movement had spread far and wide beyond its origins in France. One of the greatest exponents of this revolution in art and design, and arguably, the movements creator, Alphonse Mucha, has left us a legacy featuring some of the world's most loved Art Nouveau pictorial images. Mucha's highly decorative, distinctive works are still as popular today as they ever were, and this issue we're showing you how to create your own Mucha style art nouveau illustration in Photoshop.

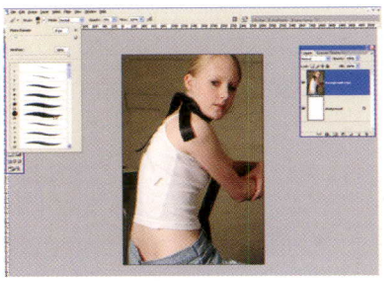
As a base for the finished image we'll start with a digital photograph, add other digital photographic elements into this image, and create an array of flowing shapes and voluptuous line work by using the Pen tool. Pen tool paths are central to the creation of this image, as paths are your one-stop-shop when it comes to creating flowing shapes and lines. A closed path can be filled with a solid colour or even a gradient. Both open and closed paths can be stroked to create sensuous, calligraphic accents and outlines.

To soften the photographic appearance of the base image, and to create a more graphic feel to the whole image, we'll simplify the tones within the main figure by using Photoshop's Smart Blur filter. This filter not only simplifies tones very nicely, but additionally gives users some very useful hard edges that can later be reinforced with line.

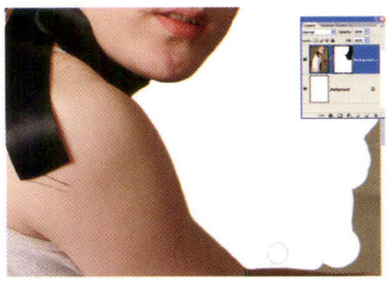
For the stylised hair, we're supplying you with a template image which can be pasted into the main composition and traced with the Pen Tool. We'll use a Photoshop layer style to add real depth and interest to this flowing mass of stylised hair.

To isolate the separate components used in the image we'll use layer masks. Although it's possible to clear areas of a layer by using the Eraser Tool in Photoshop, there are great disadvantages to this. Once you have erased part of a layer with the Eraser, it's gone forever, and allows for no corrections or adjustments to a bungled outline. By using a layer mask instead, we can simply paint onto the mask with black around the edges of an object to hide the unwanted parts of the layer. The advantage here is that, as we're isolating elements with complicate and intricate outlines, by using a layer mask we can easily correct any mistakes simply by painting back into the mask with White. Essentially, the key to layer masking is this: In layer mask terms, Black conceals and White reveals the associated image layer.

So, take a step back in time to Paris in the 1890's, and follow the walkthrough to create this stunning homage to the grand master of art nouveau, Alphonse Mucha. Along the way you'll learn a host of essential Photoshop skills that will stand you in good stead for your future digital imaging projects.

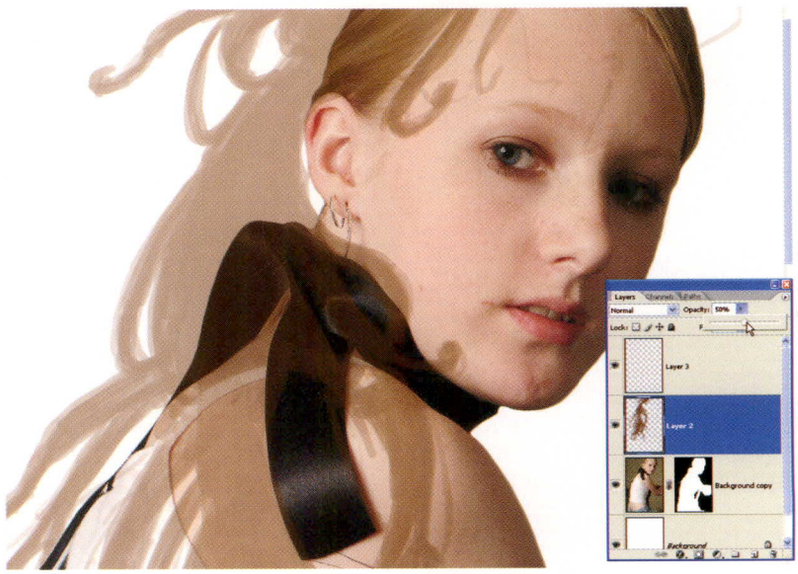


01 CREATE BACKGROUND: Duplicate the Background layer ('Ctrl', 'Shift' & 'N'). Return to the original Background Layer and go to Edit>Fill, choosing 'White' for the contents. Return to the duplicate layer in the layers palette and add a Layer Mask via Layer>Layer Mask>Reveal All. Choose the Brush tool and simply select a hard brush from the Brush Picker.

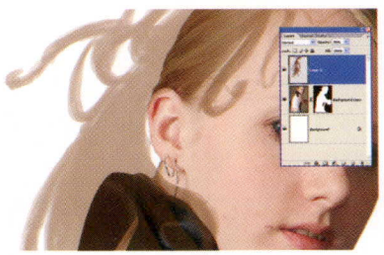


02 MASK AROUND THE FIGURE: Hit 'D' to revert to default Black and White Foreground/Background colours. Click on the Layer Mask thumbnail in the layers palette. Now paint around the figure with black to hide the unwanted areas of background around the figure and reveal the white fill from the underlying background layer.

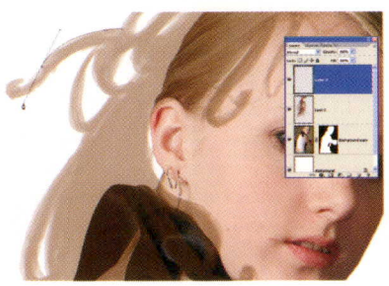
03 ACCURATE MASKING: Take care to be accurate around the edges of the figure. In complicated areas, zoom into the image and reduce the size of the brush with the square bracket keys on the keyboard. If you paint over the figure by mistake, simply paint back into the mask with white to correct the it.



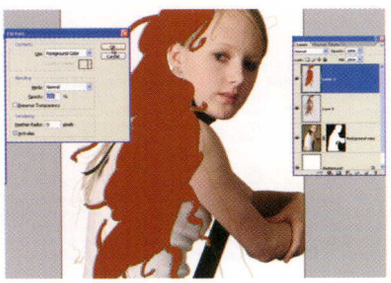
04 PASTE THE HAIR TEMPLATE: Open hair_map.jpg from the CD and go to Select>All, followed by Edit>Copy. Now close this image and return to the main composition. Go to Edit>Paste to paste the hair_map image onto a separate layer. Reduce the Opacity of this layer to 50% in the layers palette.



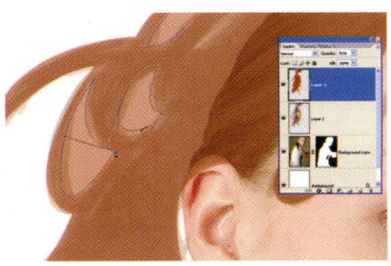
05 THE PEN TOOL: Add a new layer ('Ctrl', 'Shift' & 'N'). Now choose the Pen tool from the toolbar. Choose the Paths icon from the left of the Tool Properties bar, and 'Add To Path Area' from the right of the bar. Starting at the very top of the image click with the Pen tool to begin drawing around the hair.



06 DRAWING A PATH: Now click and drag at the end of the first curve on the hair outline. Continue to drag with the Pen tool, with the mouse button held down, until the curve of the path matches the curve on the underlying hair map. Refer to the Pen tool boxout for more tips.

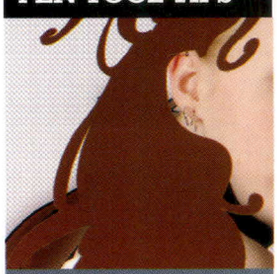


07 FILL THE PATH: Continue to trace around the hair outline with the Pen tool, finally returning to your starting point to close the path with a click. Click the foreground colour swatch, choosing a colour for the hair. Right-click inside the path and choose 'Fill Path'. Select 'Foreground Colour' from the Contents list and click OK.



08 TRACING NEGATIVE SHAPES: Click the tab for the paths palette, and click below the work path to deselect it. Return to the layers palette and reduce the opacity of the filled hair layer to 50%. Now begin to trace all the negative spaces within the hair fill with the Pen tool.

PEN TOOL TIPS

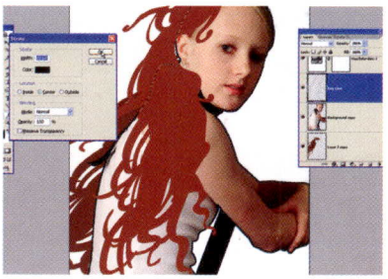


The Pen Tool creates Bezier Curves which are mathematically defined, and can take a little getting used to at first. The Pen tool plots the Path as a series of points, of which there are two types: Curved points are created by clicking and dragging the mouse, whilst Corner points are placed with single clicks. Curved points have "Handles" which can be rotated afterwards to control the arc of the curve.
Want a sharp angle between two curves in a Path? Hold down the Alt key and click the endpoint of the previous curve before clicking and dragging to draw the next.
Once a Path has been drawn, to modify the individual curves simply hold down the Ctrl key and click with the Pen Tool on each curved point in the Path. You'll see "Direction Handles" appear which can be moved to alter the rake and depth of the created curve.

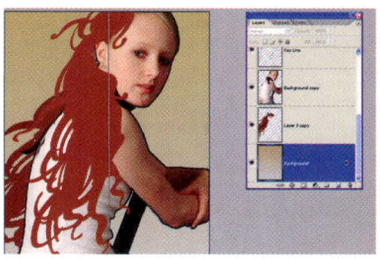
09 MAKE SELECTION AND DELETE: Trace all of the negative spaces in the hair, closing each path as you go. When finished, right-click inside one of the shape paths, choosing Make Selection. Now hit the backspace key on the keyboard to delete the fill from these areas. Adjust the Opacity of the hair layer back to 100%. Now click the visibility eye for the hair_map layer to hide it.

10 ADD MORE HAIR: Duplicate this layer ('Ctrl' & 'J') before dragging it down in the layers palette so it sits just below the figure layer. Choose the Move Tool (V) and drag this layer so that the hair appears just behind the girls back. Rotate the layer a little via Edit>Transform>Rotate. Simply click and drag near one of the corners around the Transform Bounding Box. Then all you need to do is hit 'Enter' to commit the transformation.

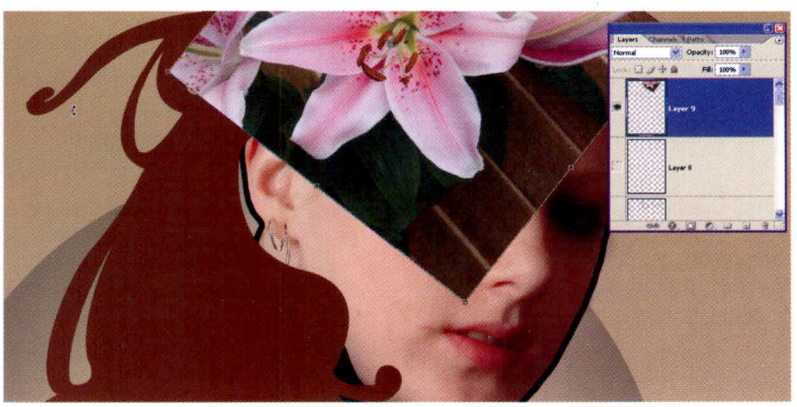
11 REDUCE DETAIL IN THE FIGURE: Return to the figure layer, right-click the Layer Mask and choose Apply Layer Mask. To reduce the detail in the figure, go to Filter>Blur>Smart Blur. Use these settings in the filter: Radius 3, Threshold 10, Quality: High, Mode: Normal. Click OK to apply these settings to the the filter. Next select the Add Adjustment Layer button at the base of the Layers palette. Drag the Hue slider to +5, and the Saturation slider to +22.



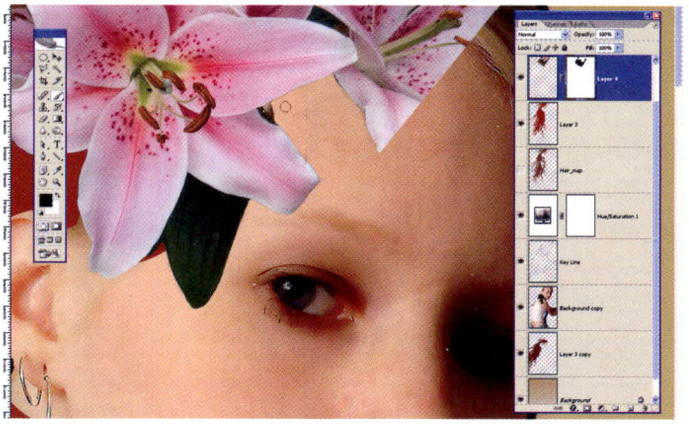
12 ADD A KEY LINE: On the figure layer, add a key line around the figure. Right-click the thumbnail for this layer in the layers palette and choose Select Layer Transparency. Add a new layer for the line ('Ctrl', 'Shift' & 'N'). Ensure your Foreground colour is Black and go to Edit>Stroke. Enter 15 for Stroke Width, and select Centre for Location. Click OK, then 'Ctrl' & 'D' to deselect.



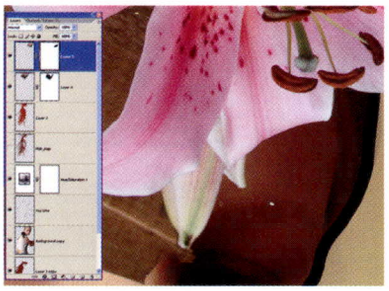
13 GRADIENT BACKGROUND: Click on the white filled background layer. Click the foreground colour swatch, choosing a very light straw colour. Choose the Gradient tool. Click in the gradient picker and chose 'Foreground to Transparent' from the swatches. Choose Linear from the Gradient Options area. Now click and hold at the very top of the image. Drag down to the bottom of the image and release the mouse button.



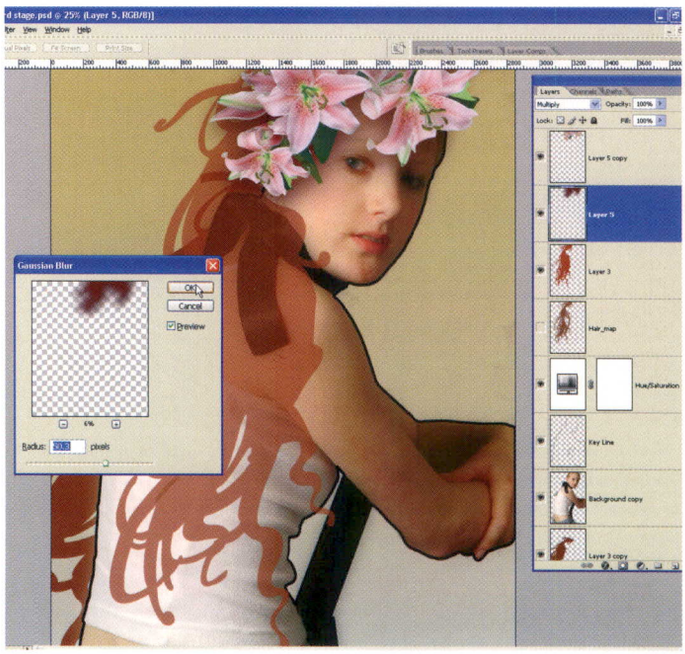
14 ADD THE FLOWERS: Open Flower1.jpg and go to Select>All, followed by Edit>Copy. Now close this image, returning to the main composition. Go to Edit>Paste. Drag the Flower layer to the top of the stack. Use the Move Tool (V) to move the flower into place on the girls head. Rotate the flower via Edit>Transform>Rotate, hitting Enter to commit the transformation.



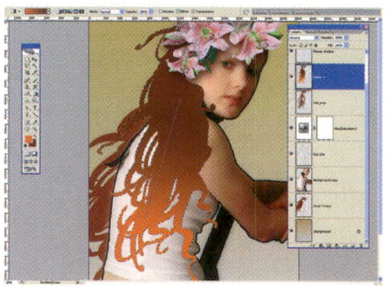
15 LAYER MASKING: Add a Layer Mask to this layer (Layer>Layer Mask) and choose the Brush tool with a small hard tip from the brush picker. Now carefully paint onto the layer mask with black around the flower to hide the unwanted background areas.



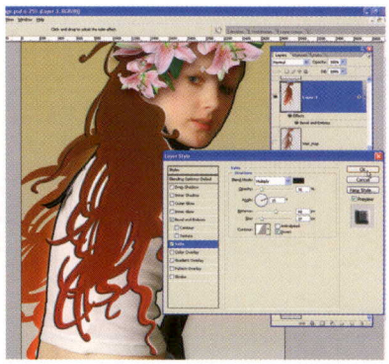
16 MERGE LAYERS: Open flower2.jpg and copy and paste this into the image as above. Move it into position at the front of the head with the Move Tool (V), and rotate it via Edit>Transform>Rotate. Add a layer mask and again paint with black over the unwanted areas, leaving just the flower visible. Right-click the layer mask thumbnail and choose Apply Layer Mask. No go to Layer>Merge Down to merge the two flower layers into one.



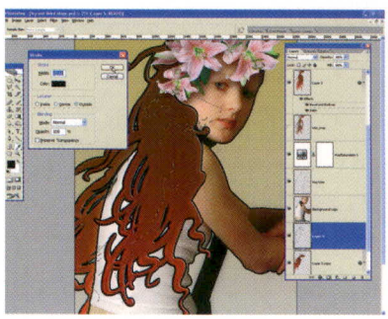
17 ADD A SHADOW: To create the shadow beneath the flowers, duplicate the flower layer ('Ctrl' & 'J'). Click on the lower flower layer then right-click the image thumbnail on this layer, choosing 'Select Layer Transparency'. Click the foreground swatch and choose a deep tan colour. Now go to Edit>Fill, choosing Foreground colour for contents. Choose 'Ctrl& 'D' to deselect and go to Filter>Blur>Gaussian Blur. Use a Blur Radius of 50. Now use the Move Tool (V) to drag this shadow down a little and to the right.



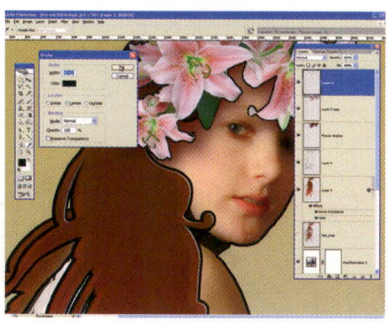
18 GRADIENT FILLS: Click on the upper hair layer and go to Select>Load Selection. Click OK to select this layer's transparency. Click the Foreground swatch and choose a bright orange colour. Click the Background swatch, choosing a dark tan. Select the Gradient Tool, click in the Gradient Picker and choose Foreground to Background. Now, starting at the bottom of the selection click and drag the gradient up across the hair.



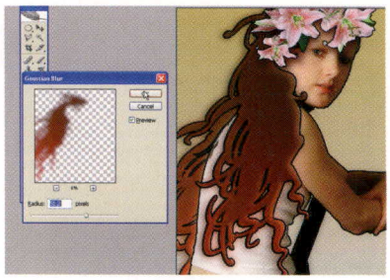
19 EMBOSS: Go to Layer>Layer Style>Bevel and Emboss. Choose Emboss for Style, Depth 271, Size 16, Soften 3. Now click on the Satin category in the Layer Style dialog. Set the Satin Opacity to 16, Distance to 68, Size to 27. Click OK to apply the Style.



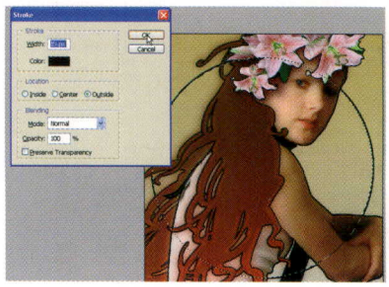
20 ADD LINE: Make sure the selection around the hair is still acitive (go to Select>Load Selection if needed), and ensure your Foreground Colour is Black. Add a new layer ('Ctrl', 'Shift' & 'N') and go to Edit>Stroke. Enter a Stroke Width of 15, and choose Outside for Location. Now repeat steps 18, 19, and 20 for the other (lower) hair layer.



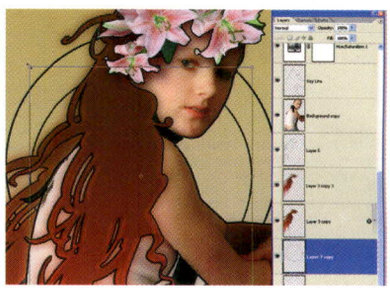
21 LINE THE FLOWERS: Click on the Flower layer and select its Transparency via Select>Load Selection. Now add a new layer ('Ctrl','Shift' & 'N'). With Black for Foreground, go to Edit>Stroke. Enter 10 for Stroke Width and Centre for Location. Click OK to apply the Stroke to the new layer.



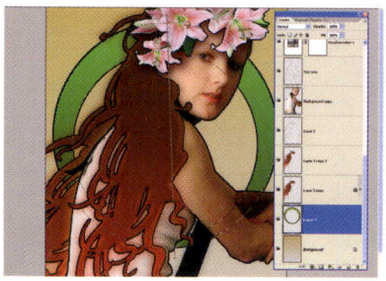
22 MORE SUBTLETY: Click the upper hair layer and duplicate it ('Ctrl' & 'J'). On the duplicate layer, go to Filter>Blur>Gaussian Blur. Use a Blur Radius of 50. Set the Blending Mode for this layer to Darken in the Layers palette. Right click the Effects panel beneath the layer and choose Clear Layer Style. Repeat this procedure for the other hair layer.



23 BACK TO BACKGROUND: Click on the Background Layer and add a new layer ('Ctrl','Shift' & 'N'). Choose the Elliptical Marquee Tool and choose Fixed Aspect Ration from the Options Bar. Now drag a circle across the upper half of the image, drag the circle into the very centre of the image. Go to Edit>Stroke. Use a Stroke Width of 15 and choose Outside for Location. Hit 'Ctrl' & 'D' to deselect.

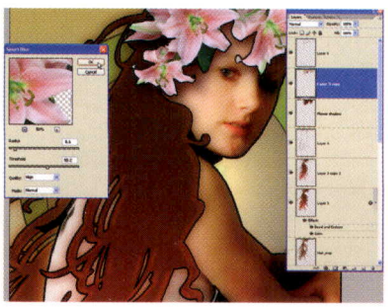


24 DUPLICATE AND MERGE: Duplicate this layer ('Ctrl' & 'J') and go to Edit>Transform>Scale. Hold down the 'Shift' key and drag on one of the corners around the Bounding Box to reduce the size of the inner circle. Move the inner circle down a little by dragging inside the box. Hit Enter to commit the transformation. No go to Layer>Merge Down to merge the two circle layers.

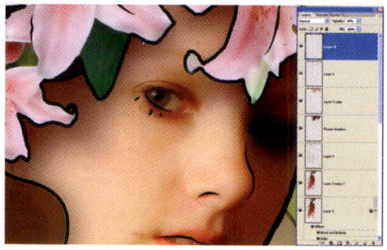


25 FILL WITH GRADIENT: Choose the Magic Wand Tool. In the Options Bar, set the Tolerance to 60 and check Contiguous. Now click inside the two circles. Choose a light and dark green for the Foreground and Background colour swatches. Select the Gradient Tool and click and drag vertically over the circles to fill the selection with a gradient.

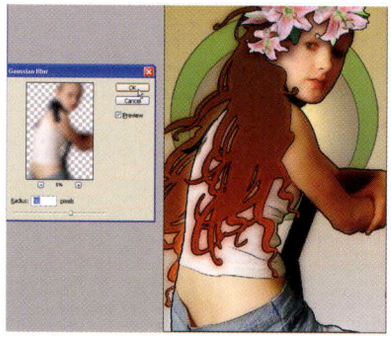
26 ADD A LIGHTING EFFECT: Select the Magic Wand tool again and click in the central circle. Click on the Background Layer and go to Filter>Render>Lighting Effects. From the Light Type box choose Omni, and set the Intensity slider to 35. Click OK to apply the lighting Effect. Hit Ctrl-D to Deslect.



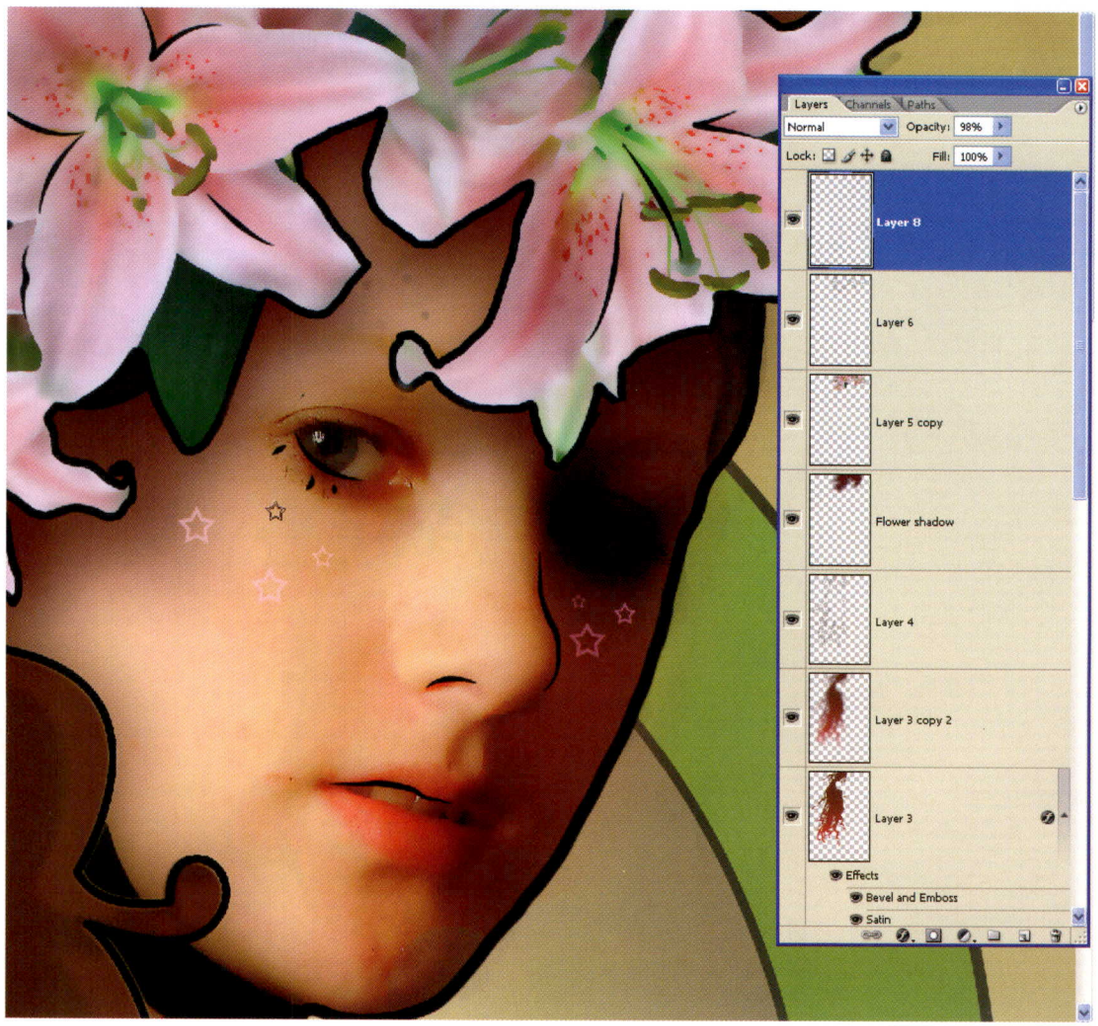
27 REDUCE DETAIL: Return to the flowers layer and go to Filter>Blur>Smart Blur. Use Radius 8, Threshold 55, Quality: High, Mode: Normal. Click OK to Apply the Blur.



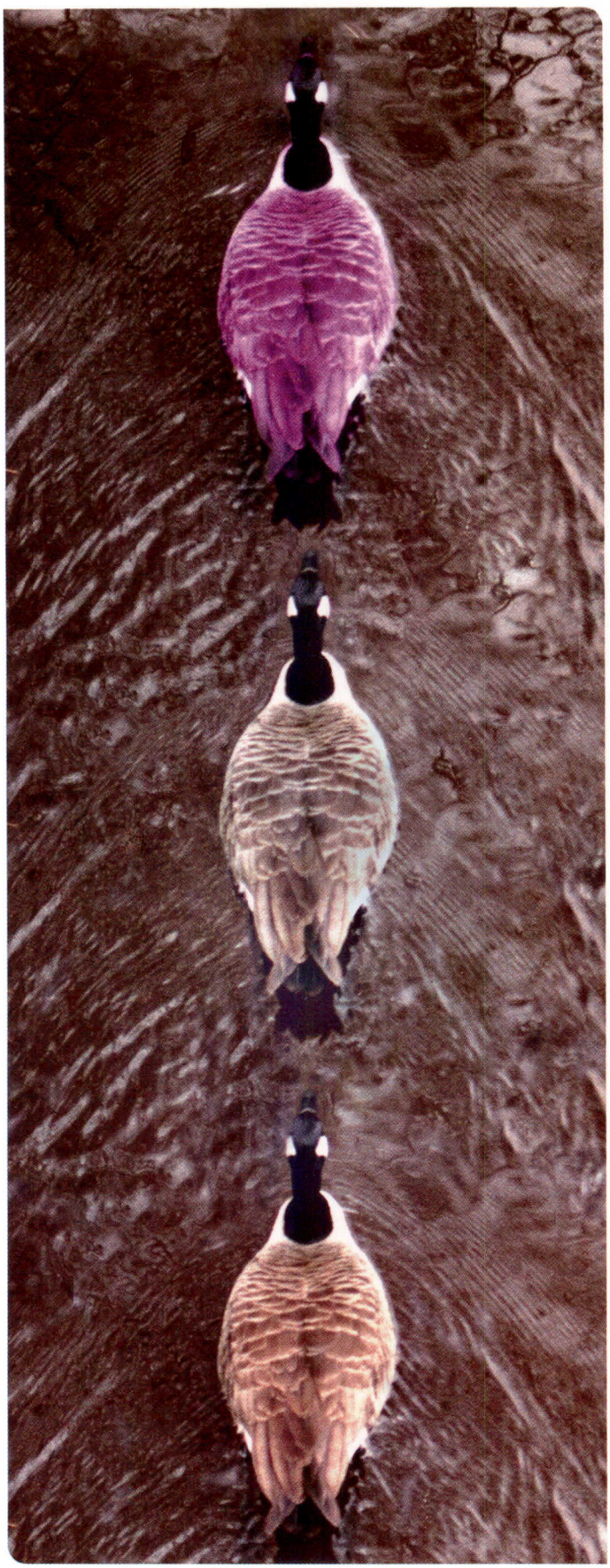
28 FINAL LINE WORK.: Choose the Brush Tool and ensure that your Foreground colour is Black. Choose a very small hard brush from the Brush Picker. Click on the top layer in the stack and add a new layer ('Ctrl', 'Shift' & 'N'). Now, using this brush, reinforce some of the elements in the image by tracing over then with this black brush to add some accent lines. Work carefully and keep these lines to a minimum in the face, just accentuating certain features.



29 BLENDING: Return to the figure layer and duplicate it ('Ctrl'& 'J'). Now go to Filter Blur>Gaussian Blur. Use a Blur Radius of 50 px. Set the Blending mode for this layer to Soft Light in the Layers palette, Opacity 75%.



30 ET VOILA: Finally, click on the top layer in the layers palette and add a new layer ('Ctrl', 'Shift' & 'N'). Choose a pale lilac colour for the Foreground colour swatch. Select the Brush tool and click in the brush picker. Scroll down the brush thumbnails and locate the Flowing Stars brush. Choose this brush. Zoom into the girls face and with single clicks add a few stars around the eyes.



Anthony Robinson: A digital illustrator with over fifteen years experience, Anthony is represented by American agent, Shannon Associates, who have offices throughout the United States as well as in England. Presently You can view more of Anthony's work at **www.anthony-robinson.co.uk**

On the CD: colour_replace.tif, finished.jpg, heal_tool.jpg, patch_tool.jpg

Photoshop tool guide: Heal, Patch and Replace Colour

In this issue's installement of our Photoshop CS2 tool guide guide we explore three of Photoshop's most essential touch up tools: Heal, Patch and Replace Colour

Sharing just one slot In the Photoshop toolbox, the Healing Brush, Patch and Colour Replacement tools offer three drastically different uses during picture editing - and ones that are often overlooked by the uninitiated image editor.

The Healing tool is used to remove dust, scratches, blemishes and wrinkles while automatically preserving shadows, lighting, textures and other attributes of the image. Used in much the same way as the Clone tool, it is possible to make use of different blend modes when using this tool depending on the effect you want to achieve. For example, Luminosity will create a colour that has the hue and saturation of the base colour and the luminance of the blend colour, where as Screen is similar to the effect you get when you print two photographic slides together on the same paper. The Patch tool on the other hand can be used as a far more precise way of removing blemishes and cleaning up an image.

Found as a separate option in the Healing Brush tool pop-up menu, there are two ways of using the Patch tool. Firstly select the area that you want to repair and then select either Source or Destination from the Option bar. If you use Source, this means that the area originally selected is the area that is patched, where as if you are using Destination then the area that was originally selected is patched over the area that you moved the selection to.

The Colour Replacement tool enables you to replace specific colours. It works by creating a temporary mask around the colours that you want to change before letting you change the hue, saturation, and lightness of everything within that area.

Within this tool guide we will take you through each of the tools and you will learn how to use them properly and to good effect. The image shows all of the tools we will be using. The top goose (the only one that was originally present) demonstrates the Replace Colour tool, the middle goose was produced using the Patch tool while the last goose was created using the Heal tool.

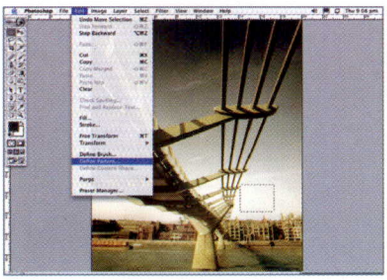
The Heal tool

EXPERT TIP

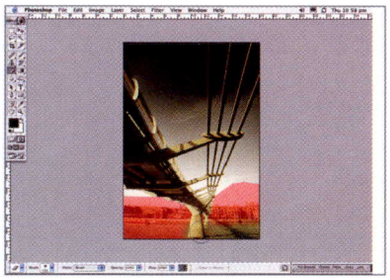
Soft Edges: When using the Heal tool the softness of the edges can be changed by changing the hardness of the brush. Other attributes of the brush can also be changed, you can even change the angle and the roundness.

01 A CLEAR DAY: We will use the heal tool to alter the overall atmosphere of this image, changing it from a clear, bright day to a gloomy day.

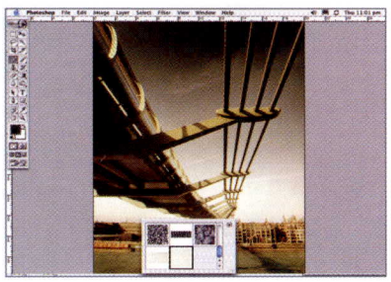
02 CHANGING WEATHER CONDITIONS: While this image was taken on a clear day, the final result will give the impression it was taken during foggy conditions. The Heal tool has also been used to remove the boat from the water, adding to the mood of the picture.



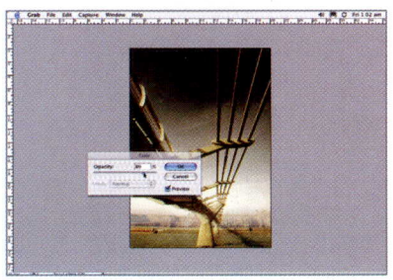
03 DEFINING PATTERNS: Select a small square area of the sky that is all one tone, using the Marquee tool. Go to Edit>Define Pattern, to set the selected area as a pattern, and give it a name.



04 SOFTENING EDGES WITH A QUICK MASK: Select well above and below the buildings, making sure you carefully select around the bridge. The Pen tool is best for this job although you can also use the Lasso tool. Once they are selected, convert the path to a selection if you used the Pen tool, and then press 'Q' to enter Quick Mask mode and select the eraser tool. Use the eraser to remove the top and bottom of the selection, this will soften the edges. Then press Q again to return to the normal mode.

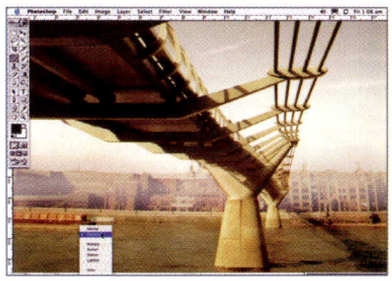


05 CREATING FOG: Select the Pen tool and set the source to 'Pattern', using the pattern we defined earlier. Paint over the buildings without releasing the mouse, the reason for this will become clear later.



06 SHROUDED IN FOG: Once you've finished painting over the buildings go to Edit>Fade Healing Brush. Adjust the slider until the buildings become visible again but appear slightly blurry. This is the reason why we had to paint the buildings without letting go of the mouse button, the Fade Healing Brush mode only works on the last area painted.

07 PAINTING OVER THE WAVES: Next we will remove the boat and it's wake from the image. Deselect the image and change the source of the Heal tool to 'Sampled' and then click on the water below the boat's wake while holding down the 'Alt' key. Next start to paint over the waves, it is a good idea to use a small brush for this. It is better to paint slowly because you don't want to paint parts of the bridge in the middle of the water.



08 REMOVING THE BOAT: Change the mode to 'Replace' and then hold down the 'Alt' key and click near the bottom left of the image. Now paint over the bottom of the boat, trying not to go over the wall too much. Next click on part of the wall, again while holding down the 'Alt' key and then paint the rest of the boat. If you hold down the 'Shift' key while removing the boat the wall will remain perfectly straight. You might need to select another area to heal from, but as long as you hold down the 'Alt' key this can be done as many times as you want.

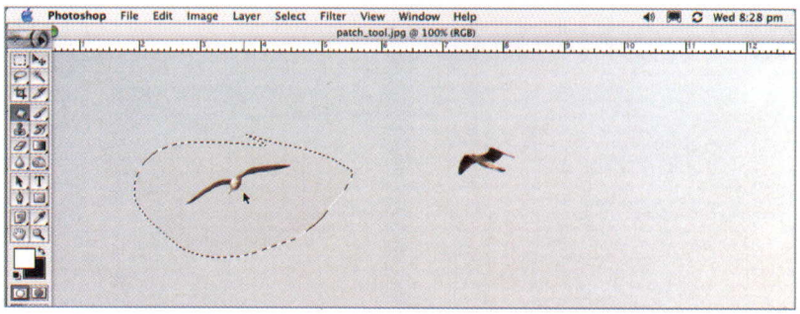
The Patch tool

EXPERT TIP

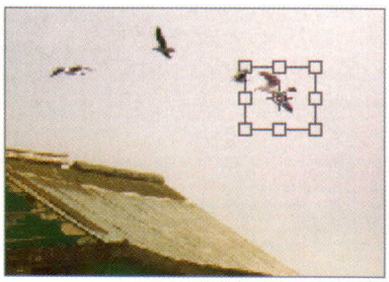
Keeping It Straight: When selecting an area, a straight line can be created by holding down the 'Alt' key. After clicking to begin the line, just click again when you want the line to end. However, it's important you don't let go off the mouse this time, until you want to close the selection.

01 A BEACH HUT: This is a really good image to use the Patch tool on. There is a nice, soft tonal range in the sky while the pebbles on the beach are pretty uniform in size and don't vary wildly in colour.

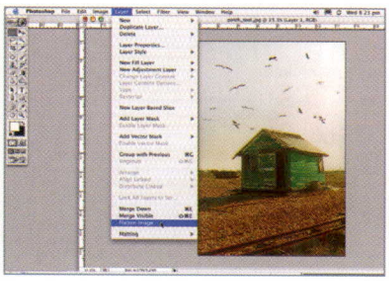
02 AN ISOLATED HUT: We will demonstrate the Patch tool byu removing some of the birds in this image. Once you remove the birds and all the tracks in the picture, the hut is far more predominate, and therefore a more successful shot.



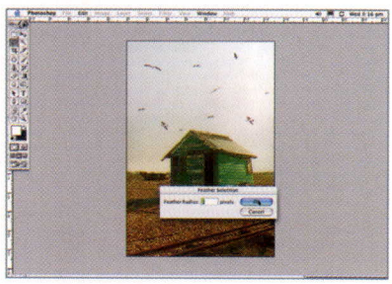
03 FLY AWAY: First of all we will move some of the birds in the sky. Select the Patch tool, making sure that Patch is set to 'Destination'. Next we'll select a rough circle around one of the birds, which one you choose is up to you. Once you've selected the bird click inside the selection, drag it further away from the building.



04 ROTATING THE BIRDS: Before repeating the previous step, duplicate the layer by dragging it to the new layer icon at the bottom of the layers palette. Now we can rotate the next bird we're going to move without a solid colour being left behind. Making sure you are on the top layer, repeat the previous step for two or three other birds, rotating them slightly before moving onto the next bird. They can be quickly rotated by pressing 'Apple' & 'T'. This will bring up the Transform tool where you can hit 'Enter' until you are happy with the positioning.



05 REDUCING THE FLOCK: Now we can remove the remaining birds. First, flatten the image because we no longer need to rotate anything. The image can be flattened by going Layer>Flatten Image. Still using the Patch tool set to 'Source', roughly select a bird and then drag the selection to a clear area of the sky. This can be repeated for as many birds as necessary.



06 A TRACK TO NOWHERE: The last thing to do is the most difficult thing to get right. We are going to remove the tracks at the bottom of the image. Use the Lasso tool to select a small area of one of the tracks then go to Select>Feather to feather the selection by 2 or 3 pixels, depending on how much of the gravel you've selected. Next go back to the Patch tool and drag the selection to an apropriate area of pebbles. If it doesn't look right then undo ('Apple' & 'Z') and try moving the selection to a different area.

07 PEBBLE DASH: After removing the first part of the track, you can do the rest. This needs to be done in stages because otherwise it will be obvious that something has been removed. When selecting a part of the track it doesn't matter if you go over an area that has already been removed. You may need to go over some of the areas again to get a tone that looks right with the rest of the picture.

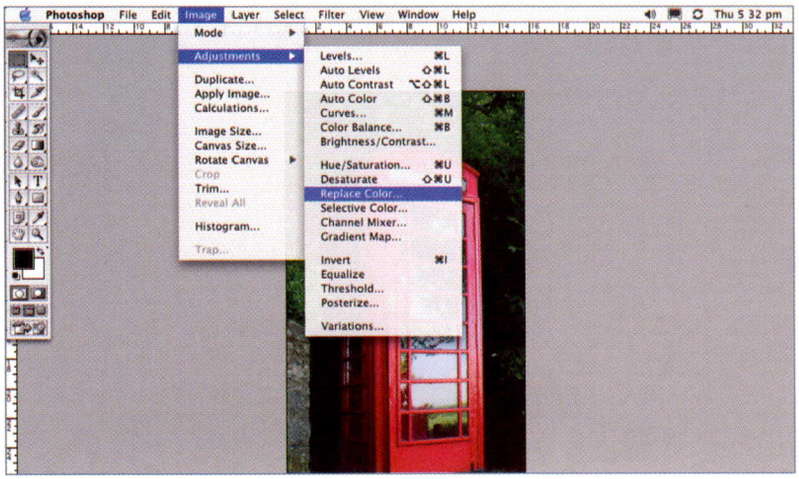
The Replace Colour command

EXPERT TIP

Adjustment Layer: Another way of altering colours is by using the Adjustment layer option at the bottom of the layers palette. If you select an area, then just that area will be affected. The Adjustment layer option has multiple choices and can change a range of things such as solid colour and hue/saturation.

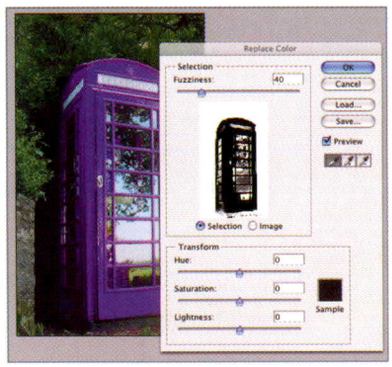
01 CHANGING THE NORM: We all know that a phone box is always red....right? Well not any more! This tool tip is designed to make the real world more surreal! We will start off with a photograph of an ordinary telephone box and change it to make the telephone box stand out a bit more.

02 THE FINISHED RESULT: In the final image you can see that the telephone box now really stands out from the background. Amazingly, the Replace Colour command is the only tool that was used to change this image.

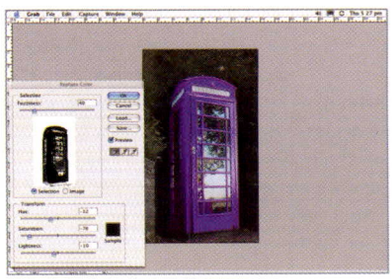


03 SELECTING THE TELEPHONE BOX: After opening the image go to the Image>Adjustments>Replace Colour to bring up the tool's dialog box. Make sure that 'Selection' and not 'Image' is selected. Click on the telephone box inside the dialog box. You need to select the whole of the telephone box. A quick way of selecting it is by holding down the 'Shift' key when you click on another part of the image, this will add the area to your selection. Alternatively holding the 'Alt' key will remove an area from the selection.

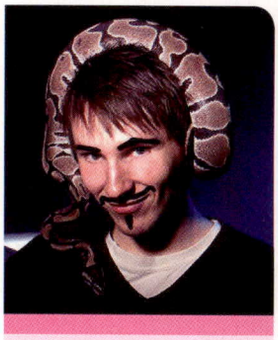
04 REPAINTING THE BOX: Once you have the telephone box selected adjust the hue to change the colour of the telephone box. You can change it to whatever colour you want, but I've decided to give it a purple colour. You will also need to tweak the saturation to make the colour more realistic. When you are happy with that either click okay or press return.



05 SELECTING THE BACKGROUND: At the moment it just looks like the phone box is a different colour and it doesn't really stand out. To change this we need to go to use the Colour Replace tool again. This time we need to select the background. If you select an area that you didn't mean to select then holding down the alt key and clicking in that area again will deselect it.



06 BRINGING OUT THE TELEPHONE BOX: Once the background is selected reduce the saturation until the telephone box becomes more predominate in the image. If you want you can also adjust the hue and lightness to enhance the overall effect.



Dirtyvelvet: brings to the table a skewed vision of the world, a passion for bright colours, and a wealth of Illustrator knowledge. Still fledglings themselves (they've only been up and running for little over a year) Dirtyvelvet feel it's time to pass on some of the knowledge they've gained during the pursuit of t-shirt nirvana. Check out more DirtyVelvet designs at **www.dirtyvelvet.co.uk**

On the CD: Splat.jpg
JD_PORTRAIT.jpg

ILLUSTRATOR
The worlds leading 2D illustration creation program, Adobe Illustrator packs in tools that enable users to realise ideas quickly and powerfully

Cult T-shirt design using Illustrator

Discover how to get shirty with illustrator using this ultimate guide to creating your very own cult t-shirt classic

T-shirt designers have joined the same counter-culture school of cool as graffiti artists and toy designers, as part of a generation bent on challenging pop-culture to strive for something new, daring and, well, better. With every design studio, graphic artist, Tom, Dick and/or Harry inserting creative fingers into the big t-shirt pie, the market is screaming out for innovative and thought provoking designs - whilst of course being creative and eye-catching.

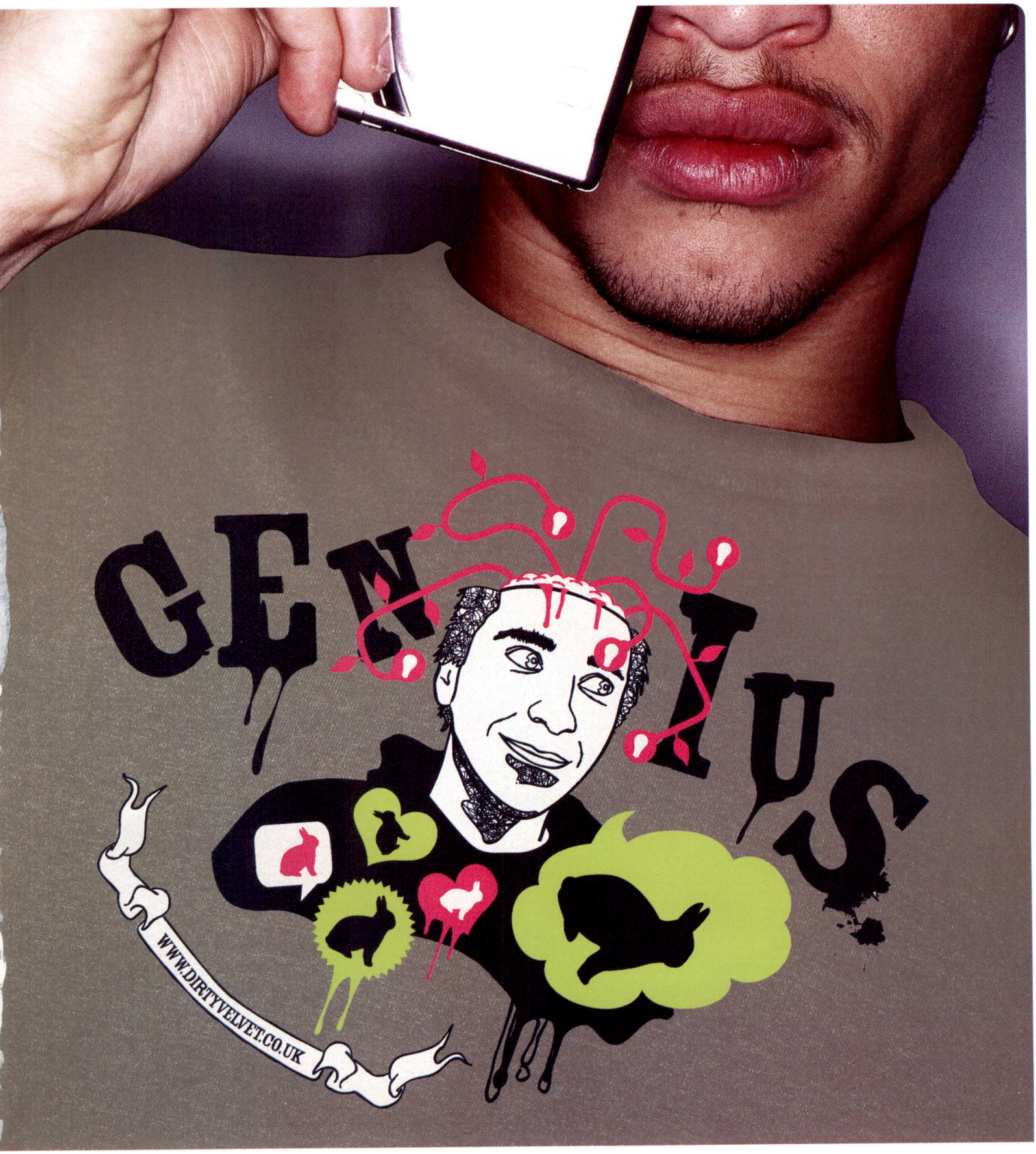
The process of designing an effective t-shirt design or logo is radically different from creating an illustration for poster, flyer or magazine. The materials involved are not as malleable as paper and print and this, put simply, means that not everything that looks great on-screen will translate well onto a t-shirt.

This tutorial serves to help you understand the design process for a screen-printed t-shirt by giving you the Illustrator skills needed to produce eye-catching clothing.

Whether you plan to start your own t-shirt label or simply want the skills to be able to knock out your own shirts for family and friends, it is important to know the pitfalls of working with this medium. It is not simply a case of making a picture and printing it on a shirt. The choices you make as a t-shirt designer have to be different from the ones you'd make as an illustrator working on a flyer.

As for the competition, there's plenty of average shirts out there but few truly great ones. If you are starting out you may well hope to be one day rubbing shoulders with the likes of Stussy, Rockwell, Volcom and A Bearder Man. But for now, mastering the basics of an industry packed with cut throat competition and creative rivalries is your best bet for commercial or cult success.

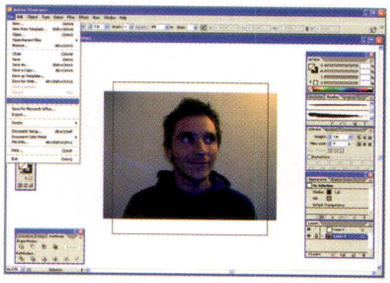
For some good examples of t-shirt design far from the realms of what you usually find on the high street (anyone else bored of generic Animal, O'Neill or Quiksilver t-shirt number one billion?) then try heading over to www.threadless.com, or of course who could forget **www.dirtyvelvet.co.uk** (bring money).


GENIUS
WWW.DIRTYVELVET.CO.UK

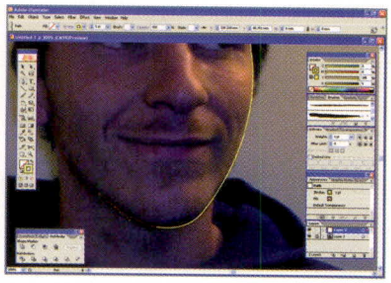
THE SCREEN PRINTING PROCESS

The best way of printing onto clothing is screen printing. The ink will show up on even the darkest material and will withstand literally hundreds of washes.

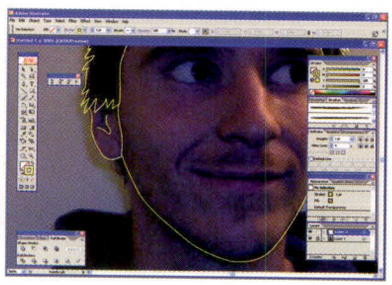
The process:
Screens are made by putting a chemical emulsion onto a mesh surface. Vector artwork is taken from Adobe Illustrator or Freehand and printed out on a film type paper. The screen is then exposed to the artwork (each colour is done separately) on a light table with the artwork under it. As the light passes through, it effectively masks the image out, which leaves a feint copy of the artwork on the screen.
The shirt is placed on a plate and each screen is passed over the shirt. The ink is then applied using a squeegee which pushes the ink through the mesh and onto the shirt. The screen is then carefully removed and the shirt is put under a flash which dries the ink. The process will then be repeated so any extra colours can be added.
When supplying artwork you'll need to separate each colour so that they can be seen individually. You'll have to make each colour black so that the image can be burned onto the screen. The printer will require a colour reference (usually a Pantone spot colour reference) for each layer of the image so that they can mix the right ink for each screen.
As one colour at a time is applied the cost will increase with each additional colour applied. Likewise a separate screen is required for each colour, and hence, screen charges may be uneconomical if only a small quantity of clothing is actually required.
Screen printed garments wash well, and should not be confused with heat transfer printing which does not look as good or last as long. Many t-shirt printing shops use this cheaper method rather than screen printing.



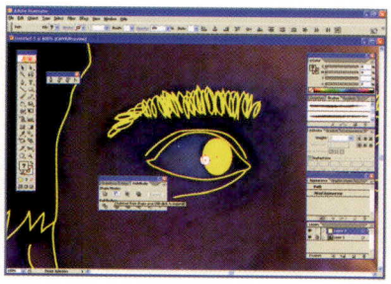
01 THE SETUP: T-shirt designs usually start from a photo, drawing or an existing graphic or sketch. Here we will place a photo into a new layer that is then locked so that the image can be sketched over. The extent of this preliminary stage's usefulness will come clearer as we move on.



02 PICK UP THE PEN: Using the Pen tool, start to sketch over the image onto the new layer. You'll find using a colour that contrasts with the image you are drawing over will help you to better view the progress of your tracing. Although we want a rough line drawing of the image it's best to use the Pen tool rather than the Pencil tool, unless you have a really steady hand or want a particularly rough looking sketch.

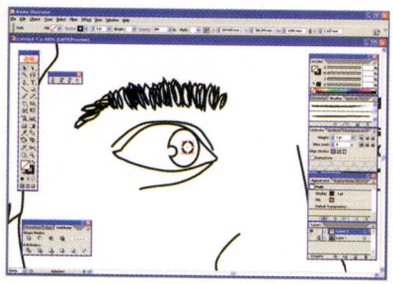


03 HAIR TODAY...: Select the Pencil tool for the hair. This will give you more freedom to let rip on creating expressive hair, to prevent it looking like a stuck-on Lego wig. That's not to say the Pen tool shouldn't be used; in the case of longer hair, more precise swirling strands or even an art deco feel, the Pen will offer a greater degree of control.

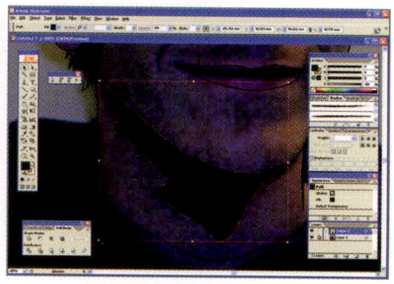


04 EYEBALLING: As screen printing doesn't lend itself well to finer detail, but we want to create a relatively realistic eye, we'll use the Ellipse tool (L) to create the basic iris. Hold down Alt and draw from the centre of the iris. Draw another smaller Ellipse over any reflections within the pupil. Next use the 'Subtract from shape area' in the Pathfinder (see boxout) to punch-out the detail from the iris.

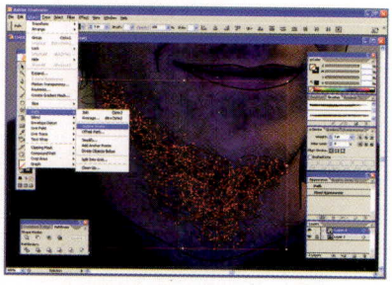
05 REVEAL YOUR SKETCH: Finish sketching the face, select all the lines (click anywhere on the layer and then press 'Ctrl' & 'A') and change the colours to black. Hide the layer containing the photo and your basic sketch will reveal itself. From this you'll be able to gauge what you like and what you don't, making changes free from the confines of the photo.



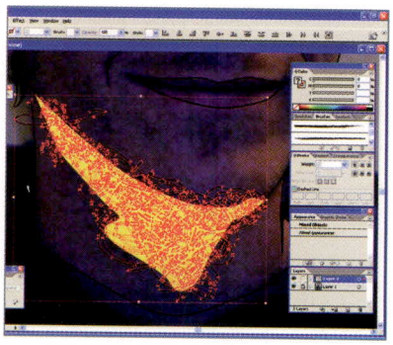
06 GOOD EYE FOR DETAIL: The solid black iris sits awkwardly in the face so switch the shape's fill to outlines by selecting the pupil and hitting Shift-X. Then draw in a pupil using the Ellipse tool. This creates enough detail within the eye to make it recognisable but not too fine for the screen-print to register it onto the t-shirt.



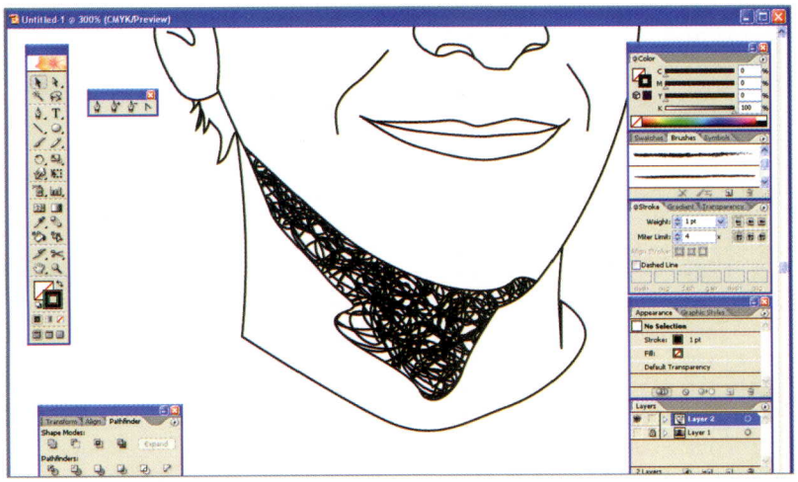
07 DEPTH CHARGE: Make the layer containing the photo visible and trace the darkest areas of the photo. Keep it simple and avoid shading any areas close to key features, like the eyes. Don't worry about selecting greys or colours for this as we need to keep the colour count down to a minimum to make the printing of the t-shirts more economically viable.



08 CREATE A ROUGH TEXTURE: As with the eye, the black shaded area is too much from the line drawing so create a rough scribbled texture using the Pencil tool. Change the black filled areas to a lighter colour then scribble over this using a black pencil. From the drop down menus select Object>Path>Create outlines. This converts the lines into a vector shape.

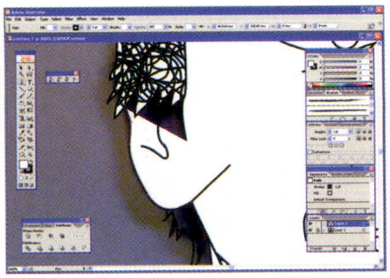


09 HIDE BEHIND THE MASK: Select the shaded area below the scribble, copy ('Ctrl' & 'C') and paste in front using 'Ctrl' & 'F'. This creates a copy of the shaded area that we are going to use to mask off the scribble.

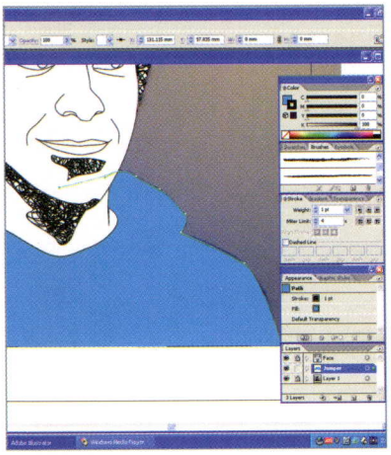


10 UNMASKING: Select the scribble and the foremost of the two shaded shapes (making sure the shape you want to use as the mask is above the area you want to mask off) and press 'Ctrl' & '7'. The scribble outside the shape's boundaries will disappear. Select the second shaded shape and hold 'Shift' & 'X' to outline. You should be left with a shaded area that adds depth to your sketch. Repeat this action for all the shaded areas.

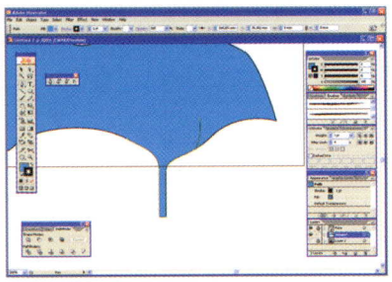
11 FILL YOUR FACE: Working with the photo layer visible, select the main outlines of the face and fill them with white. If there are open paths, not all of the face will be filled with white. The open paths can not predict where you would like to be filled. This can be tackled in two ways: the live paint bucket (CS only)...



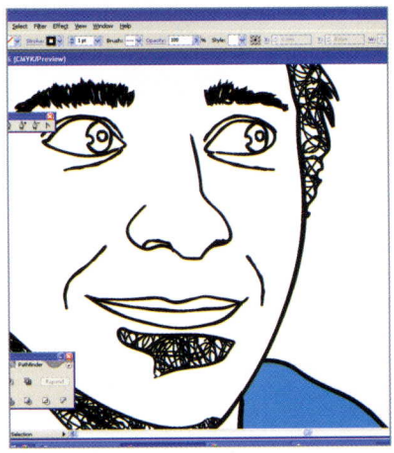
12 THE OLD FASHIONED WAY: ...or use the Pen tool (P) to select an end point of an open path and draw the shape needed to fill the gaps so that the face is totally white. Select the lines which surround the empty area. Click the area you want to fill like you would in Photoshop. This can get complicated in heavily detailed areas.



13 LOCK UP YOUR LAYERS: It's a good idea to work on different layers and to lock each one when not working directly on them. This will avoid any accidental path manipulation. Lock the face layer and create a layer underneath using the layers palette ('F7'). Sketch in the shoulders to prevent you finish ip with an random floating head - unless that is what you are aiming for, in which case light up a cigar or go watch the football.

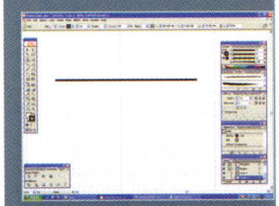


14 DRIP, DRIP, DRIP: Adding a drip to any image gives it a great surreal quality, this works well on screen-printed t-shirts because the ink needs to be quite thick on the fabric. Use the Pen tool to create a curvy bottom edge to the base of the torso, now select the shoulder path and the curvy path and use the 'Add to shape area' on the pathfinder. Expand this so they become one path and draw in a drip on lowest part of the curve. This gives the effect of weight and gravity by suggesting the ink is heaviest at this point and is thus dripping down.

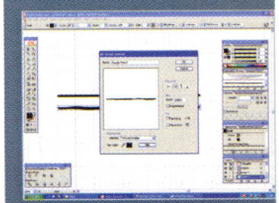


15 ORGANIC BRUSHES: Although the image is quite roughly drawn it's not rough enough. Check the 'Creating Brushes' boxout to see how to produce a more natural brush stroke to roughen up the image. Now select all the lines you've created so far and choose your new brush from the brushes palette ('F5'). Experiment with the weight of the lines to create depth; generally speaking lines thinner than a regular brush of 2.5pt won't be very legible on darker or thicker weave garments.

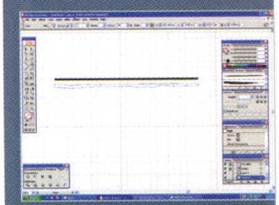
CUSTOM BRUSHES



Open your document and press 'Ctrl-"' to see the grid. Create a short line using the Pen tool (hold 'Shift' to force your line to a horizontal plane) and set its weight to between 2.5-3.5pts. This will act as your guide; your custom brush should be around the same thickness. Using the Pencil tool, draw a

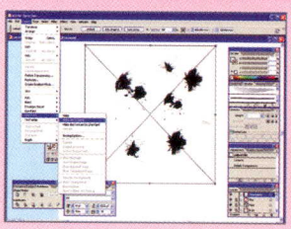


shape parallel to your guide line. Use black to colour the shape and press 'Ctrl & J' with the path selected to join any open points in your path. You might also like to clean up any points in the path that are off kilter. Your path should look like it was drawn by hand using a brush.



With the line selected go to the Line palette and use the contextual menu to create a new brush. Select New Art Brush from the menu and name your brush. Set the brush up as shown in the screen grab.

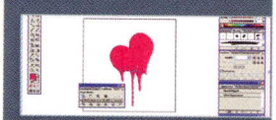
EXPERT TIP



Get the Splats: Place the splat.jpg (or your own image) from the CD into the document. Go to Object>live trace>make and expand, this will force Illustrator to trace around the splat and convert it into a vector path. Now select the path and ungroup it, you'll need to delete the white layer behind the splat and any of the splats which you don't want to keep. Then simply place the splats strategically behind the text.

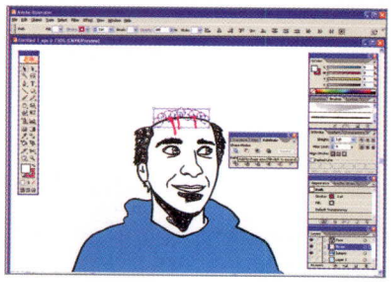
PATHFINDER

Create a basic shape using whichever method suits you. We've created this heart using the Pen tool.

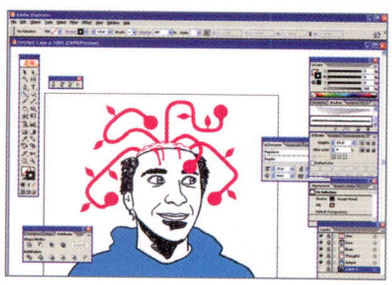


Draw a drip effect over the shape, don't worry about lining it up exactly as you can adjust the shape and move it to where you want. With the paths over lapping, select them both and use the 'Add to shape area' command on the pathfinder palette. Expand this to create a unified shape.

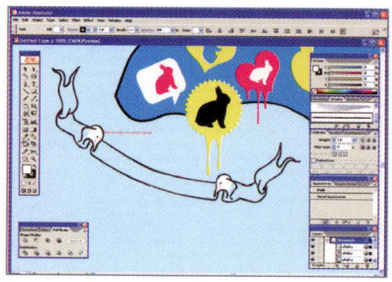
As the design is for a t-shirt, it's a good idea to knock areas out of shapes instead of using white space (white counts as another colour which means you'll have to pay for both the colour and the screen to be made). Overlay the shape you want to cut from the main shape and select both shapes. Use the 'Subtract from shape area' on the pathfinder palette and expand. You've now punched a hole through your shape for the t-shirt to be seen through. This is a useful tool in designing for screen printed garments.



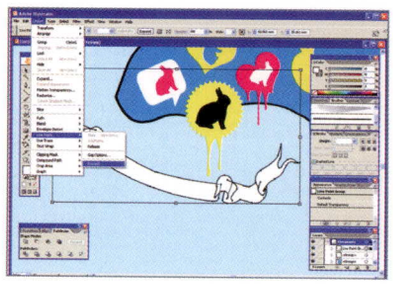
16 BRAINS!: Draw a series of overlapping circles to create the basic shape. Use the pathfinders' 'add to shape area' command to make one shape. With the shape selected pick out your custom brush to give it that hand drawn feel. Use the Pen tool to create the brain detail making sure none of your lines are too thin for the screen-printing process.



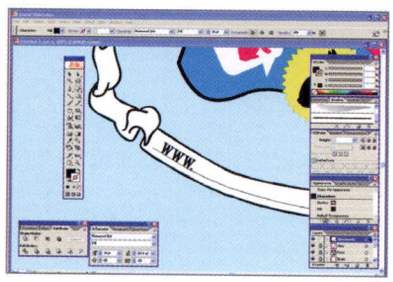
17 VINE NOT TRY THIS?: On a new layer (ensuring the layers you're not working on are locked) use the Pen tool to draw the 'thought vines' growing out of the brain. Holding the Shift key whilst you create each point will force the curve at 45 degree angles. This is great for creating simple (in this case) or more complicated Art Deco patterns. Create a small and a large circle and add them together to create the light bulb-esque shapes at the end of the vine.



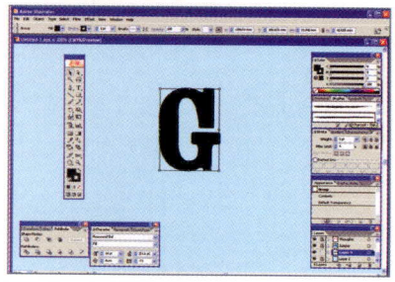
18 DRAW A SASH: Create a layer with block colour and lock it before drawing a Sash onto a new layer. Select all the lines of the sash and use the live paint bucket (k) to fill the sash with white. You will lose your custom paint brush line but fear not as this is neatly resolved in the following step...



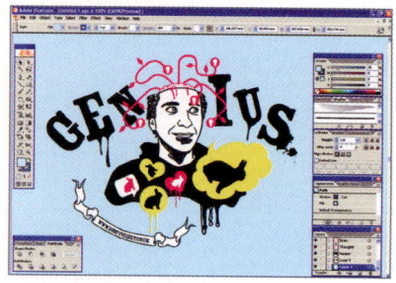
19 BACK ON THE PATH: Once the sash is filled to your liking, select it and go to Object>Live Trace>Expand. This will change the object from a Live Paint object back into paths, which means you can now select all the lines from the sash and change them back to your sketchy custom brush.



20 TYPE TO PATH: Create a line to mimic the curves of the Sash body using the Pen tool. Put your cursor over the type tool in the tools palette and hold down the button, this will expand the type tool options to 6 variations of the tool. Click the 'type on a path' which is the third icon along, this will change the cursor. Click onto path at a point near the farthest point to the left and you will now be able to add type to the path.



21 DECORATIVE TEXT: Select a font you like and type the first letter of your slogan (or word if you want a bigger slogan) and select it using the 'Selection' tool. Press shift-ctrl-o to convert the text into outlines, this will make it a fully editable path. Add an outline colour (same colour as your text) and select a very rough looking custom brush (experiment until you're happy) to give the text a dirty, worn effect.



22 WALK AWAY: Add some decorative elements to the image using the skills you've learnt but remembering to keep the colours down to a bare minimum. Bold shapes always work well to compliment line drawings, so employ them here to make the design more substantial and eye-catching. It really helps to walk away from an image and come back later to work on it. Sometimes you notice things that aren't quite working or you've had time to dream up something better. In this case we've dropped the blue, which will make the design a lot cheaper to print.

23 READY FOR PRINT?: Making your design ready for print shouldn't be too difficult if you've created it with the process' constraints in mind. You'll need to separate all the individual colours onto their own layers so the printers can make a template for each colour screen. Read the Printing process boxout for a greater understanding of the process and what you'll need to do.

The UK's first professional Photoshop magazine

new
Advanced
Photoshop
2 FREE CDs
See inside back cover
The magazine for professionals by professionals
Ageing your models | Gradient meshes | Working with smoke | Framing your subjects | more...
REAL-WORLD IMAGE EDITING
Professional advice that *really* hits the spot
THE SECRETS BEHIND SONY'S AWARD-WINNING ADS
Dimitri Daniloff
EXCLUSIVE INTERVIEW
ABSOLUT GENIUS
The talent and inspiration behind the new Absolut campaign
41
INSIDER INFO
pages of expert step-by-step tips and tutorials
OCTOBER ISSUE

OUT NOW
NEW MAGAZINE
OUT NOW

2 CDs free with issue one including 1500 Photoshop plug-ins

Every month ***Advanced Photoshop*** showcases the best commercial art in the world and delivers expert advice that *really* hits the spot

Draw inspiration from the latest and greatest Photoshop art

Expert advice :: Global news :: Essential plug-ins

ILLUSTRATOR
The worlds leading 2D illustration creation program, Adobe Illustrator packs in tools that enable users to realise ideas quickly and powerfully

Urban Type

In the first of our creative type series we show you how to become a master graffiti artist using Illustrator and a basic font...

Once a unique and underground form of visual expressionism, graffiti and its artists have for years fought the system for the right to publicly display the fruits of their (largely illegal) labours to the world.

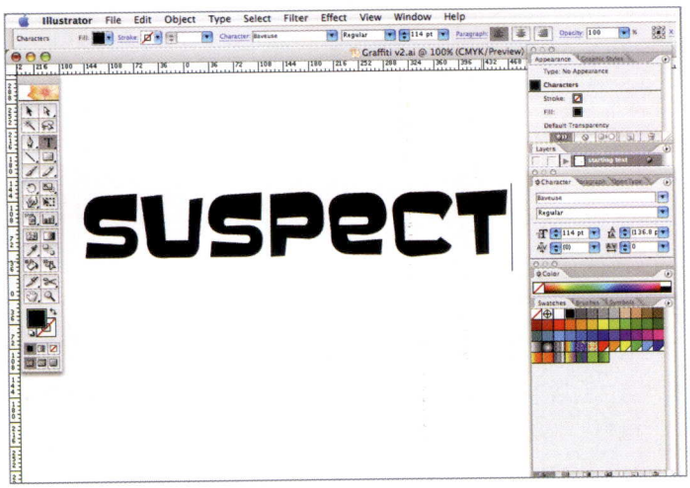
Whether scrawled across an inner city subway, town youth club or local village skate park, graffiti has undoubtedly become the most prolific form of counter-culture expression.

Of course there are many who still view graffiti as a nuisance and pest - nothing more than a prime example of senseless vandalism, but to the watchful and focused artists who slave after dark and on deserted streets, this alternative form of self expression offers its participants a diverse and satisfying canvas, Indeed, graffiti from across the decades heralds some incredibly talented individuals and examples of contemporary art.

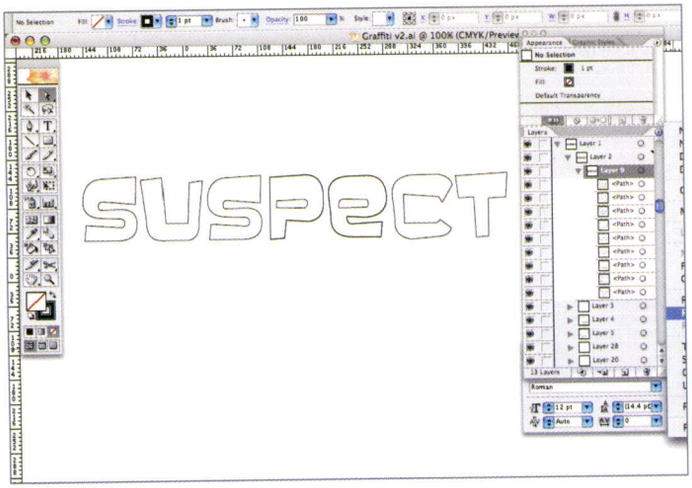
Whether it's a kid on the wrong side of the tracks, or the work of a professional urban artist commissioned by the local council or a business, graffiti holds endless inspiration and style, which given the legal standing, lends itself perfectly to the age of digital artistry.

In the first of *DCA*'s creative type series, we'll walk you through the process of manipulating a standard font into a graffiti style, quite literally going from boring to boardwalk with a few clicks of the mouse, a little imagination and making full use of the power harnessed in Illustrator CS2.

So, at the risk of sounding a little clichéd...or just completely off the wall, it's time to get streetwise...



01 PAUSE FOR THOUGHT: Fire up Illustrator and create a new document. The dimensions of the canvas are not important, but for reference we have chosen A4 and set the page orientation to landscape. Next, use a simple base font to type your text in a large point size, across the centre of your work area. In this example we have started with a base font called Baveuse from **LarabieFonts.com.**

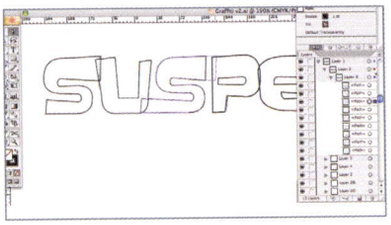


02 SAY GOODBYE TO YOUR FONT: From this point on it's time to say goodbye to your font layer. Select your text and choose Type>Create Outlines from the menu bar and remove the fill from the text. Hit Object>Ungroup.

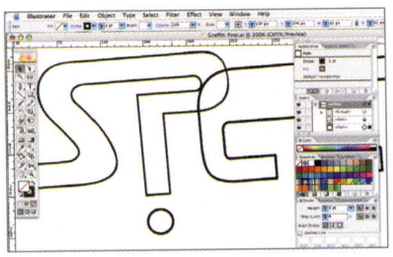
At this stage your layers palette will display a number of different layered compound paths and to enable full freehand editing of the characters, each one must be released. With each compound path selected, choose 'Release to layers (build)' from the Layers Palette menu. The result will leave each character's path on a separate layer. Now simply move all of these paths onto one layer, discarding the remaining empty layers as you go.

Rhys Davies: With more than eight years of digital design experience behind him, multimedia master Rhys Davies has cultivated an in-depth knowledge of countless creative applications. Despite such a wide area of expertise, he still firmly rates Illustrator as one of his most utilised and adaptable creative tools.

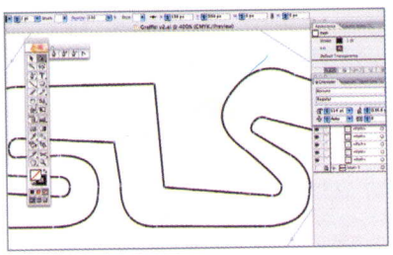
On the CD: Collection of fonts from Larabiefonts.com



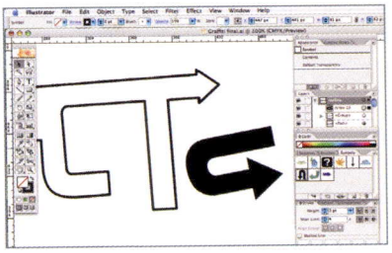
03 CAN YOU SEE THE POINT?: Now it's time to get creative. Start to look at how your text can be amalgamated to form a more fluid freehand style. Using the Direct Selection tool, start repositioning the nodes - they're the little points on the stroke lines of the characters - and begin to experiment with stretching out and overlapping the letters. Essentially you are looking not only to create an interesting pattern from your word, but also to establish a personalised graffiti style of your own.



04 A QUESTION OF STYLE: You may opt for straight lines and harsh angles, or perhaps sweeping curves- here we have chosen something in between. Either way, the decision is yours and should be influenced not just by what you feel looks good, but by the visual connotations evoked from your chosen subject matter (i.e. the word you thought long and hard about back at Step 1). Here we have off set a circle to the base of the letter 'P' so as to mimic a question mark.

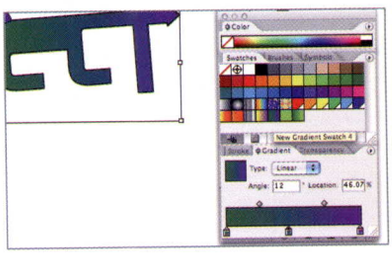


05 JOIN THE DOTS: As you tweak, manipulate and distort your words, you'll see a shape forming. Where one letter ends, consider twisting or fusing it to the next. We've chosen to overlay the nodes of the characters, and with both selected have joined the paths to leave one continuous outline (Object>Path>Join).

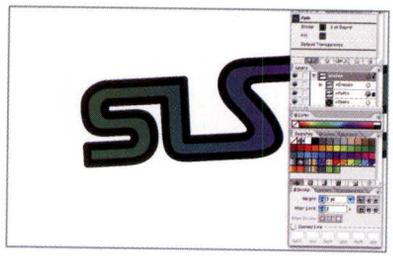


06 SYMBOLISE TO GET RECOGNISED: Symbols are a super fast way to achieve some instant stylisation. We have chosen an arrow from the symbols palette, sized it to fit the character stroke and then, by selecting 'Break Link' from the symbols palette menu, we have converted it to a fully editable path. By the same method shown in the previous step, we have joined it to the stroke of a character, in this case the letter 't'.

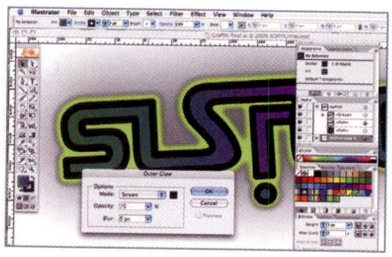
07 COLOUR IS MONEY: Once you're happy with your word's outline, its time to start thinking graffiti - more specifically colour. Choose wisely by aiming to compliment the connotations of your subject word. Bear in mind that this is art from the streets. Therefore the plan is to loose the crisp Illustrator look of the piece and start thinking aerosol blend. To fit this streetwise styling, Gradient Fills are the only way to go.



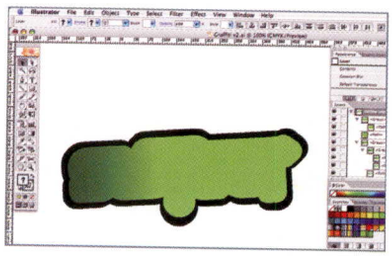
08 GRAFFITI STYLEE: Apply an initial gradient of purple through to green. To ensure the gradient is seamless between each of our three text elements, save your custom gradient for further use. Making a swatch is easy - once you've made your desired gradient, drag its thumbnail icon from the Gradient palette to the Swatches palette.



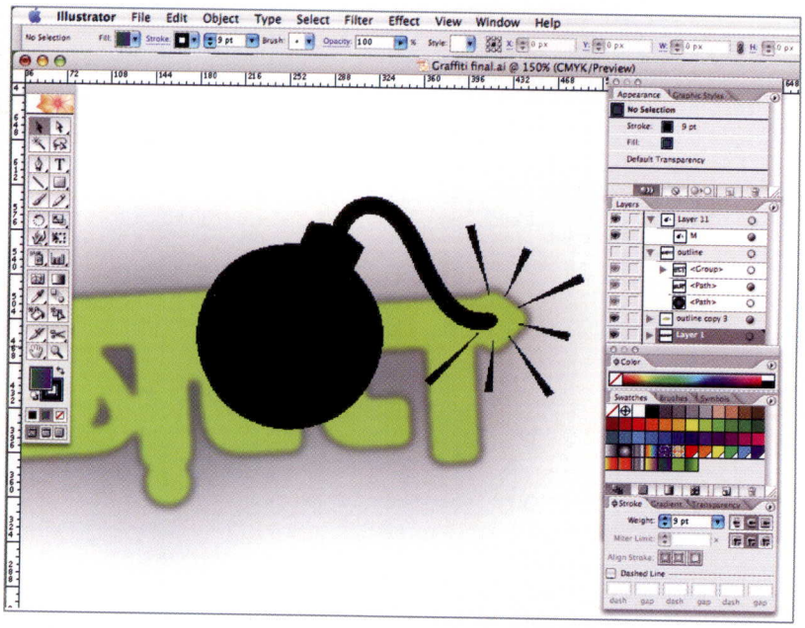
09 **BULK UP!:** To further enhance the spray-can style, start by duplicating your main outline layer. On the version behind expand the stroke, setting the Fill to 'None'. This should give a generously heavy outline to the overlaying gradient without reducing the filled area of the object. Move the new layer to the bottom layer in the document, and duplicate it again. When you're happy with the weight of the outline, select a complementary colour and apply a subtle gradient fill to the new layer.



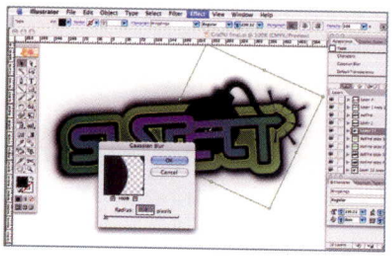
10 **ACCENT COLOURS:** You can further enhance the outline by duplicating the main outline layer, this time substituting the black for a bright yellow. Position this layer behind the previous one, and scale it up fractionally - allowing the edges to show, and apply an outer glow using Effect > Stylise > Outer Glow.



11 **DRAW ATTENTION:** Behind the bottom layer of your document, make two duplicates of your outline. Incrementally scale both up to form a solid backdrop, with the bottom of the two being used to create a thin outline to its layer above. These layers are still strokes and not fully editable, so with the stroke selected choose Object > Expand to Appearance. This conversion allows you to now apply the Gradient fill of your choice.



12 **ARTISTIC LICENCE:** You've now got a near completed graffiti tag in front of you, but it's still a bit static, so its time to add a few finishing touches. For impact we've introduced a simple comic book style explosive and some shifty eyes. Okay, so the eyes were a couple of carefully overlaid simple shapes, but the bomb is yet another clever use of typography! It is a character from an iconic typeface, in this case 'Webdings'. We chose and positioned a suitable character from the font set, and by the same method as used back in step 2, converted the character to outlines. For your reference, the bomb used in this example is the letter 'M'.

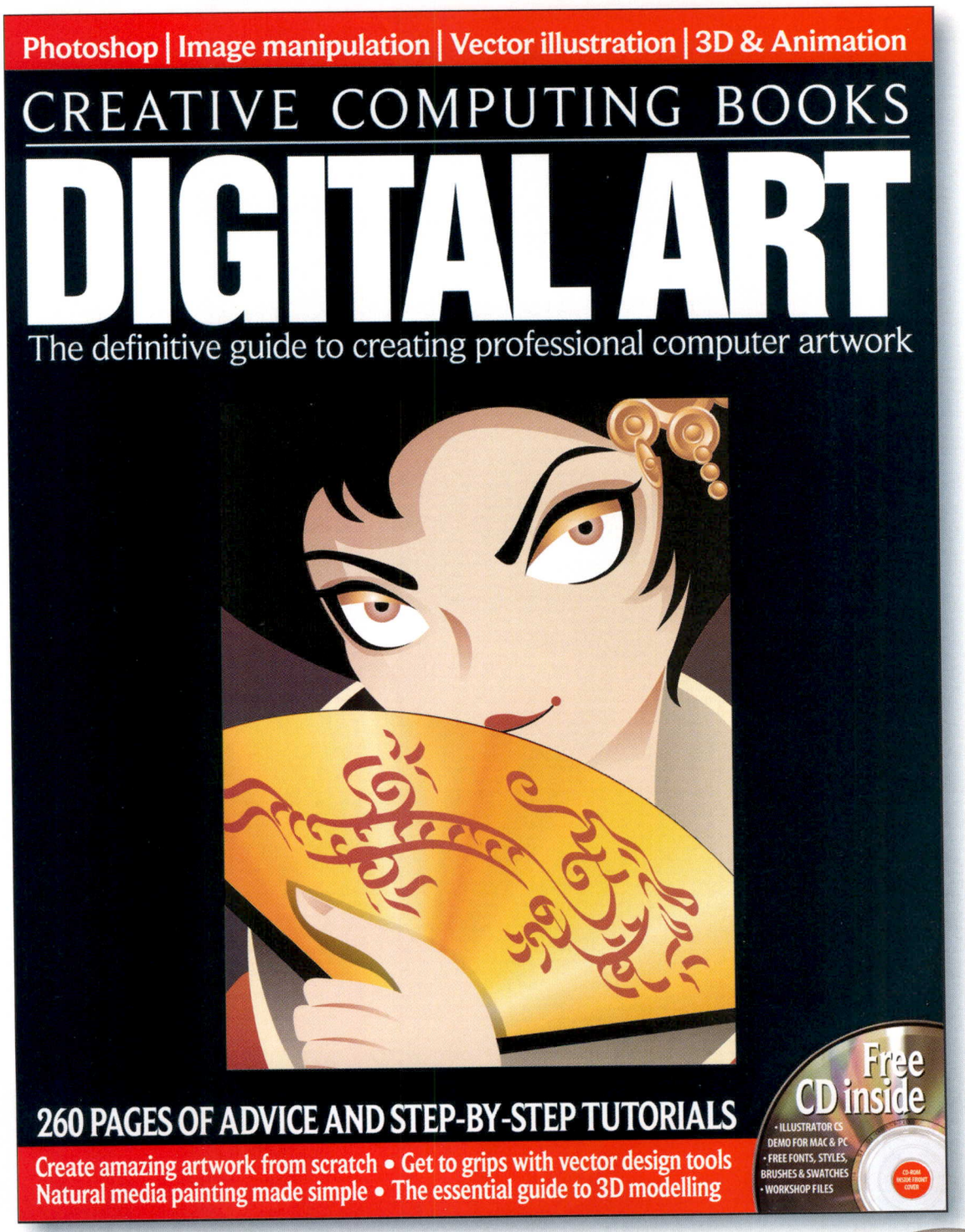


13 **BLURRY EYED:** With the completed graffiti tag composed, it still looks a bit too computer generated. So, starting from the front of the document, move systematically through the layers, incrementally applying a stronger Gaussian Blur to each layer as you go. Select Effect > Blur > Gaussian Blur for a displaced sprayed-on aerosol feel.

14 **TAKE IT TO THE STREET:** To add authenticity, place a few simple elements around the main design. These can be words typed in a hand drawn style font similar to those included on this month free CD or just some simple strokes made with the Bezier pen. Either way, by applying a simple glow, fade or blur - an effectively aged graffiti backdrop can be achieved. Just import (File > Place) the background image of your choice and with no fear of getting in trouble with the law - quite literally take your urban artwork to the streets, or any where else for that matter.

ON SALE NOW!

Available to buy from WH Smiths, or call for a copy direct on 0870 444 8682


Photoshop | Image manipulation | Vector illustration | 3D & Animation
CREATIVE COMPUTING BOOKS
DIGITAL ART
The definitive guide to creating professional computer artwork
260 PAGES OF ADVICE AND STEP-BY-STEP TUTORIALS
Create amazing artwork from scratch • Get to grips with vector design tools
Natural media painting made simple • The essential guide to 3D modelling
Free CD inside
• ILLUSTRATOR CS DEMO FOR MAC & PC
• FREE FONTS, STYLES, BRUSHES & SWATCHES
• WORKSHOP FILES

- Create professional vector drawings with the best design apps
- Use Photoshop to turn digital photos into incredible artwork
- Discover the techniques of stunning natural media painting
- Learn how to model and animate amazing 3D images

FREE CD-ROM
- Adobe Illustrator CS demo for PC and mac
- Over 270 free fonts
- Free Illustrator plug-ins
- Workshop files

Oliver Ottner

Take a virtual walk on the wild side as we go on safari with Oliver Ottner and his naturemorphosis series of digital artworks

Austrian artist Oliver Ottner's art is a testimony to the self-taught digital artist. Starting with Photoshop 3 in 1996, Oliver experimented with the software until his first naturemorphosis image was complete in 2001. "I can say it's around five years ago when my artwork started to make sense," he says.

His unique images are inspired by, "Two centuries, two master, two completely different approaches, and two different techniques." Hieronymus Bosch, with his combination of flora and fauna and humans on canvas provides the first inspiration, while the modern digital artist JK Potter provides more contemporary inspiration. "My ideas for the images and visions I create come from within, sometimes from dreams and sometimes as the result of concentrated work on something different."

As file sizes are up to 2Gb, the artwork demands huge memory space. If Oliver combines many complicated layers, then one image can take thirty to forty hours. He's never worked with anything except Adobe Photoshop.

Because he's a professional art director for an advertising agency, Oliver likes to separate his own style of art work from his professional work. Although he works on commissions occasionally for private clients, he says, "My artwork isn't something to sell unless it's a private deal and will end up on someone's wall, the way it's meant to be seen."

Naturemorphosis #12
Software used:
Adobe Photoshop

"Naturemorphosis #12 was mainly a proof of concept. Applying a wood texture on a face seems to be a very popular idea within aspiring 3D artists. I was never really happy with the results I saw, so I decided to give it a try in Photoshop. The wood texture is handmade in Photoshop only, the model shot is heavily modified free stock. Using a displacement technique for the first time in the Naturemorphosis series I managed to come to the result I had in mind."

Cello

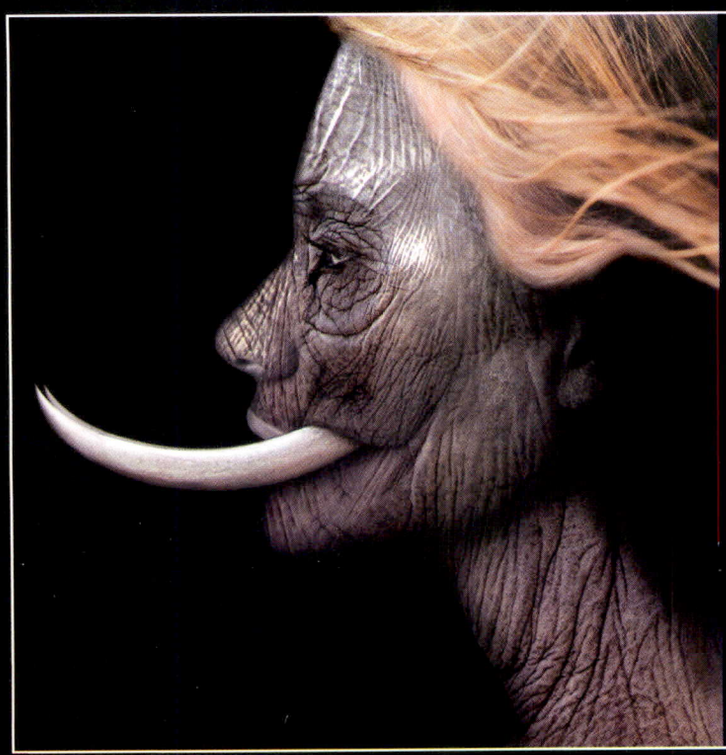
Software used:
Adobe Photoshop

"Cello is a visual I wanted to do for a long time, but never had the perfect idea for it. The model shot and the cello parts are free stock, the wood-texture and surrounding cloth is handmade in Photoshop. Brushing the silk gave me a hard time until the highlights and shadows looked exactly how I wanted them to."

Naturemorphosis #9

Software used: Adobe Photoshop

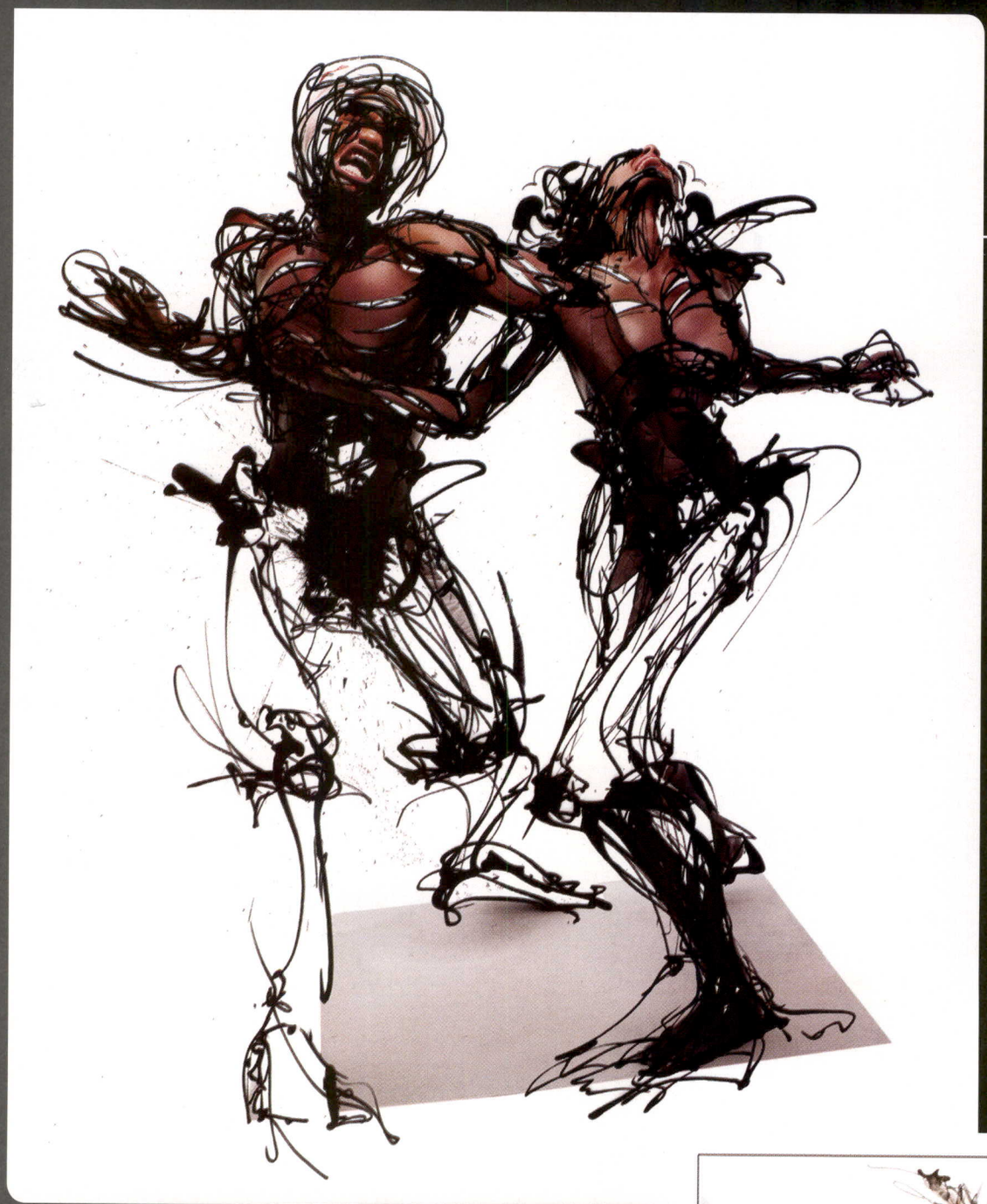
"Naturemorphosis #9 is a standout of the whole series. It marks the first time I really 'changed' body parts. The image is the favourite of quite a lot of people which amuses me as for the longest time I never thought I would release it to the public. As for now, I think it's a valuable addition to the series, as it gives it a darker touch. The model shot is some old 70's shot that was heavily retouched and mirrored. The animal texture is created in Photoshop and the mouth part was part of free stock."



Naturemorphosis #13

Software used: Adobe Photoshop

"Naturemorphosis #13 is something special. You can see that I planned to create an elephant-themed naturemorphosis. How would you merge this logically with a human face? What I did was sit back and have a good look at the logic of an elephant's face. Is the nose really part of the face or does it look like it's attached to the forehead? Where is the mouth located? Giving the girl an elephant's nose would have broken the idea of my series. It is always a mixture, never a full transformation. The decision for no nose transformation was made, but what about the tusks? If a girl slowly morphs into an elephant where would the tusks be located? Looking closely you'll see that the tusks should be part of the cheekbones (let's assume an elephant has got something like these, I have no idea), so I had to create them in this position to make them look realistic. The model shot is free stock."



(none)
Software used: Adobe Photoshop

While manipulating the image in Photoshop, Zach moves portions of the photographs around as well as erases parts of them. In this illustration he's drawn legs rather than keep the photographic base image to make them more dynamic.

(none)
Software used: Adobe Photoshop

The original photograph for this shot showed two images pulling against each other. The final effect that he's created is almost abstract but for the figure on the right and the contours of the legs.

(None)
Software used: Adobe Photoshop

Commissioned for Detour magazine, this was one of Zach's earlier works. As the girl in the photograph evolves from a sketch to a fully-formed, part animal creature in stages, so does Zach's style through time.

Zach Gold

A full-time photographer, Zach Gold lets his imagination transform his photographs into all-new works of art

New York fashion photographer Zach Gold studied his vocation at the Parsons School of Design, drawing and painting before settling on photography as his primary art form. His drawings are far less likely to be published in editorial work than his photographs are, although he does accept commissions for them.

Rather than relying on software to create his images, Zach does all his ink sketches freehand, before scanning them in to Photoshop with the sophisticated Imacon 848 scanner. Photoshop allows him to reconstruct the image, moving elements around to maintain a hint of the original photograph while creating an entirely new, more dynamic creation.

When Zach first started creating these illustrations, he used to draw from the photographs he took and then distorted the image around the drawing. His technique has evolved, however, and now he distorts the models first, and then draws on top.

Zach draws inspiration from all kinds of different artistic genres. He names the painter Francis Bancon as one of his influences, as well as British illustrator Ralph Steadman. Old-school Japanese animation provides a muse as well.

His final works of art are physically huge when displayed and when exhibited, are up to eight foot in length. Over the past year, he hasn't had time to work much on his illustration, although he was commissioned to illustrate the rapper 50 Cents' new album cover. If you want to see more of Zach's work, go to www.zachgold.com.

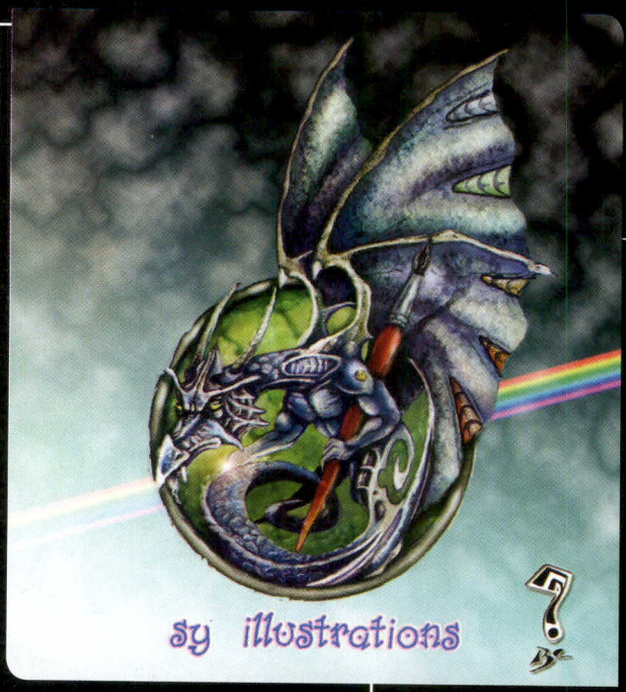
(None)
Software used: Adobe Photoshop

Again, this is an example of the illustrations' dynamism. Because this image is so large, it had to be printed as a triptych. Zach has said that he likes unfinished work, which is why his style is so free and raw.

Simon Jones

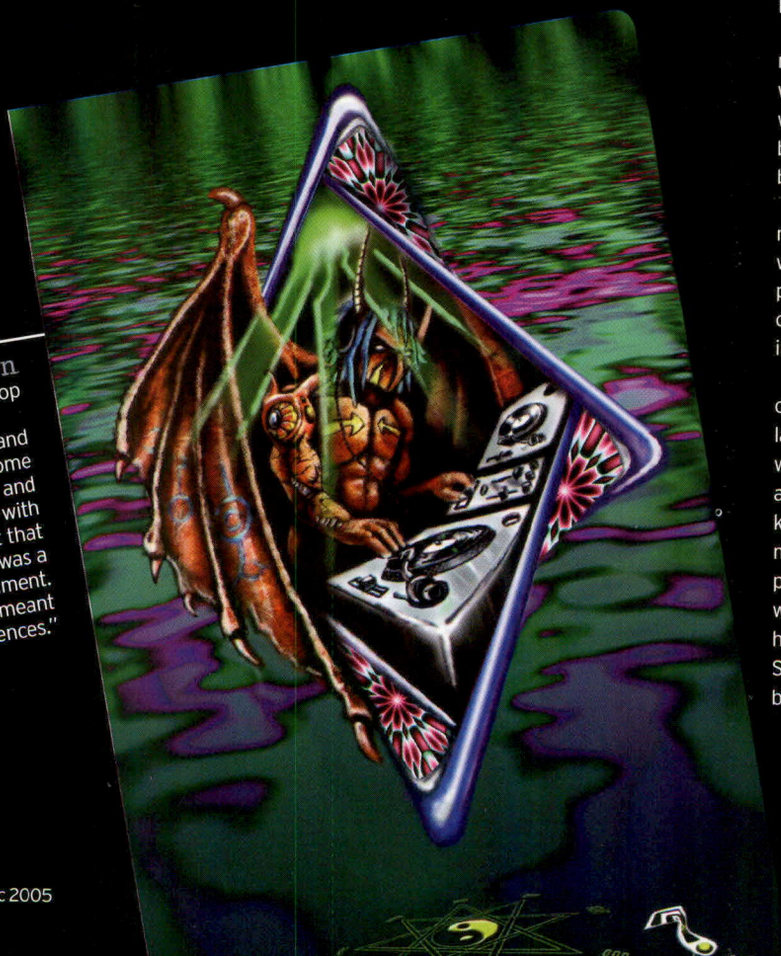
This graduate of Swansea Institute has turned his hand from graffiti to fantasy art

GRADUATE PROFILE



Blue Dragon
Software used: Photoshop

This was airbrushed in gauche, then scanned in to Photoshop. I highlighted with paint tools, and used a pattern stamp for the wing texture, which came from a photo taken of a pavement. Clouds and gradients form the background."



Red dragon
Software used: Photoshop

"Red dragon was drawn and painted in Photoshop. I used some Flaming Pear plug-ins, flood and pattern. Then I played around with gradients and colours to get that acid drop water effect, which was a lot of fun and a bit of an experiment. The three dragons are a set meant to represent cultural influences."

The bold lines and strong colours of many of Simon Jones' illustrations featured on these pages are obviously influenced by his earlier graffiti work. About ten years ago the budding artist started concentrating more seriously on fantasy art, to the extent that he pursued illustration to degree level at Wales' Swansea Institute.

It was at the school that Simon says, "I was introduced to the digital world and the possibilities of pixels." Although he has not formal training in photography, his digital camera allows him to source raw materials for his final creations.

"Inspiration comes from a multitude of directions, from sci-fi novels to patterns in leaves. There's always something new you can do," says Simon. Contemporary sci-fi illustrators Jim Burns and Rodney Matthews inspire his work directly with their own fantasies and visions. Both artists have had work published as book covers and illustrations, as well as posters and album art. But although Simon credits them as inspiration, his own style is quite different, and slightly less polished, but no less appealing for it.

Simon hasn't been published yet, having just recently graduated, but aspires to market his work. Eager to spread the word, he tells us, "I've worked on a few commissions, mainly portraits, but I can work to a brief so long as I know the boundaries, if there are any."

Detailed pen and ink drawings can take a month to complete, although he's more likely to work on a piece for a couple of weeks. "The time period for a piece really relates to the complexity of the image." Some pieces he manages to finish in a day.

Starting with a cheap computer to get the hang of the digital art world, Simon has moved up to a laptop with a 128 ATI graphics card and equipped with a Wacom tablet for sketching more freely and naturally. Graphic tablets are perfect for this kind of illustration work. "I love Photoshop for mixing freehand sketches with photos and pixel paint," says Simon. To some degree he dabbles with Corel Painter and Adobe Illustrator, but finds his fantasy art difficult to create using Illustrator. Simon is happy to accept commissions, and can be contacted at sy-moon@hotmail.co.uk.

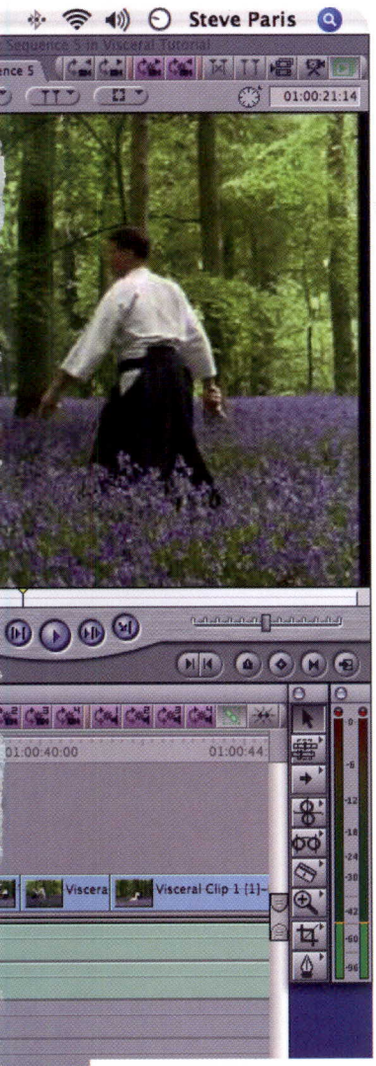
Sky
Software used: Photoshop

"Sky is a painting of a personnel obsession of surfing the clouds, and a character in the story I'm writing. Illustrating it needs more work but I will use this template to do another better, more detailed version."

J3
Software used: Photoshop

"J3 began life as a sketch of the figure. It's about a temporal space igniting in motion. The figure is a character from a story, a personal project I've been working on. The background is a mixture of plug-ins and filters, as well as airbrush touch ups. I used a photo of steel sculpture, the Life building in Japan. I cleaned it up a bit and transformed it into a celestial prop."

Final Cut Pro File Edit View Mark Modify Sequence Effects Tools Window Help
Visceral Tutorial
Effects
Name
Duration
In
Out
Media Start
Sequence 2
Sequence 3
Sequence 4
Sequence 5
Visceral Tutorial Files
Visceral Clip 1
Visceral Clip 1 [1]-Multiclip 1
Visceral Clip 2
Video
Filters
Motion
01:00:21:24
01:00:21:14
Visceral Clip 1
Visceral Clip 2
Timeline: Sequence 5 in Visceral Tutorial
Cut Video to Angle 2 - ⌥⌘2
A1
A2
A3
A4



FINAL CUT PRO 5
This video editing package offers precise editing tools that work with virtually any format, from DV and narrative HDV to fully uncompressed HD

Master multi camera editing in Final Cut Pro 5

Discover how to edit an action sequence shot with multiple cameras

The first version of Final Cut Pro (FCP) released in 1999 started a revolution in the desktop video editing world because of its wealth of features, ease of use and cost. Sure it had problems - the most glaring was captured audio going out of sync over time if a clip was longer than just a few minutes - and it had fewer features than its current younger sibling, Final Cut Express, but it started to make editing affordable. It made it possible for people who could never afford a professional Avid suite to set up something akin to that system in their back room.

Each revision made FCP a stronger, more appealing alternative to dedicated editing suites. It also managed to kill Adobe Premiere on the Mac platform as the then-ageing program was unable to compete with Apple's pace of development. In a time where budgets are always getting cut, FCP's overall low cost was starting to make it more and more popular with dedicated professionals. These days features films are edited on it and so are many television shows.

In April 2005, Apple released major updates to its entire line of professional video applications. FCP 5's much trumpeted feature was full HD compatibility. However, second on the list was a much requested addition: multi-camera editing.

Prior to version 5, if you were to shoot an event using multiple cameras, you were faced with a tediously long editing process as you had to synchronise each angle shot, then watch them separately in the viewer, or place them on top of each other in a sequence, and somehow figure out which shot looked better at a particular moment in time.

With multi-camera editing, you still need to sync up your footage but after that everything goes a lot faster: you can set up FCP's Viewer window to see all your angles simultaneously, each playing in real-time at the same time.

Better still you then have the ability to simply choose which angle to cut to as they are playing just as if you were editing a live show.

This feature helps you get a rough first cut quite quickly, giving you more time for tweaking and refining your edit (or going down the pub).

This tutorial will introduce you to the benefits and advantages of multi-camera editing. You will find on the cover CD in a folder called 'Visceral Tutorial Files', two files taken from a short action film Amazon Films (www.amazonfilms.net) are working on called 'Visceral'. It features two people practising Ki Aikido amongst the bluebells of the Forest of Dean.

You will learn how to set up FCP properly so that multi-camera editing is a breeze. We'll also highlight some pitfalls and how to avoid them and we'll explore three different ways of editing using multiple angles - just choose the one you prefer the most for your own work.

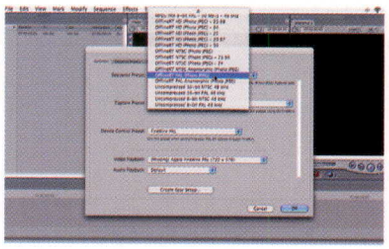
So launch Final Cut Pro 5, drag the 'Visceral Tutorial Files' folder to the Desktop and let's get started.

Steve Paris: is a Bristol based filmmaker. He founded Amazon Films with his wife and together they produce commissioned work, as well as shooting and editing their own feature-length films. He is also the owner of The Bristol Mac Centre, a local Mac shop specialising in video editing. You can contact him at steve@amazonfilms.net.

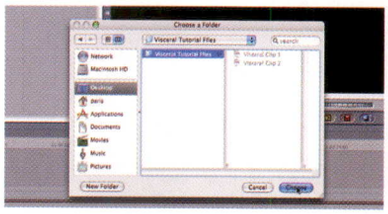
On the CD: Visceral Clip 1, Visceral Clip 2

NOT JUST FOR MULTICAM SHOOTS

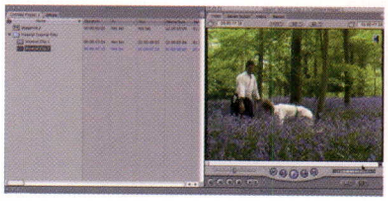
FCP's Multicam editing is flexible enough to accept any clip, which means that you don't have to shoot with multiple cameras to take advantage of this feature. For instance, you could turn multiple outdoor shots into a multiclip, allowing you to see them all at the same time and choose the one(s) you need. Alternatively, you could film a music group at various gigs and pick the best bits from each night.
Multicam editing can provide you with many new creative uses of the technology and may even help you edit in imaginative ways.



01 CHECK SETTINGS: By default, FCP is designed to work in online mode, letting you work with the highest quality files. The files we will be working with however were saved as Offline RT to enable us to add them to the cover CD. In order to make sure all new sequences will accept our clips without rendering, do the following: go to Final Cut Pro > Audio/ Video Settings... and change the Sequence Preset menu to Offline RT PAL (Photo JPEG).

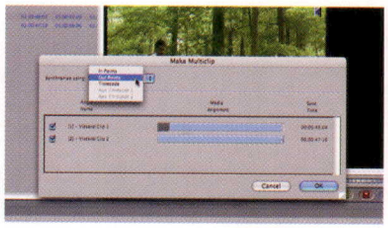


02 IMPORT MEDIA: If your settings weren't already on Offline RT PAL (Photo JPEG) your current open sequence is the wrong format. Delete it and create a new one (by going to File > New > Sequence). Next, let's import our footage. Go to File > Import > Folder, select the Visceral tutorial Files folder and click on Choose. The folder and its contents now appear in FCP's Browser window.



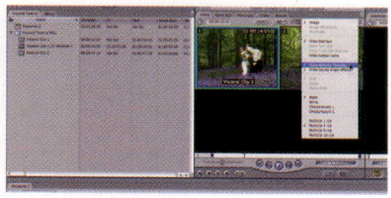
03 SYNC FILES: In order to ready our two clips for multicam editing, they need to be synced up. As there is no clear point of reference at the beginning, our best bet is to sync them at the Out point. Open Visceral Clip 1. Near the end, one opponent raises his arm. This is a good visual cue to use. Set an Out point just as he is about to do so (around 48:03). The same action takes place in Visceral Clip 2 at 47:18. Try setting an Out point there as well.

04 SET ANGLES: Multicam editing works on angles. It assigns angle numbers to the clips but you can add them yourself too, if you wish. In order to do this, control-click on Visceral Clip 1 and choose Item Properties > Format. The last item on the list is called Angle which currently has no information. Click on the empty space next to Angle and type in 1. Do the same for the other clip, giving it an angle of 2.



05 MAKE MULTICLIP: We are now ready to create our multiclip. Select both clips in the Browser, control-click on them and choose Make Multiclip. A window appears asking you to choose how to synchronise the clips. Click on the menu and choose Out Points. The out points we created in step 3 are now used by FCP to synchronise our footage.

06 PLAYBACK IN VIEWER: Double-click on Multiclip 1 to open it in the Viewer. As we used the Out points to synchronise our two clips, the playhead is initially set to them. Hit the Home key to bring them back to the beginning. Press the play button and watch both clips play back at the same time.



07 MULTICLIP OVERLAYS: You can set the Viewer window to display information about your clips. Above the Viewer window are three little buttons. The rightmost one offers you various viewable options. Click on it and select Show Overlays. FCP will then display the clip's angle, name and time-code. This information can only be seen when the clips aren't playing.

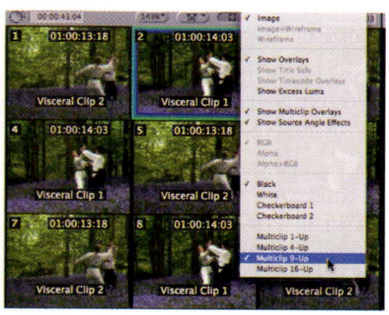
08 ANGLE SWAP: You aren't stuck with the angles you selected: each clip can be moved around in the multiclip window enabling you to reorder them into a display that works for you. In order to do that, simply Command-Click on Visceral Clip 1 in the Viewer window and move it to the right. Visceral Clip 2 moves to the left, giving you room to place clip 1 to the right.

MULTICLIP SEQUENCES

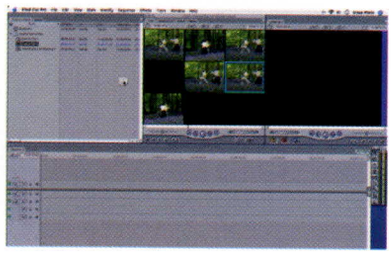
Just below the Make Multiclip command is Make Multiclip Sequence. This allows you to create multiple multiclips at the same time. This is a great timesaver if you shoot with multiple cameras a lot. Instead of creating multiclips individually for each take you shoot, this option enables you to create all those multiclips automatically based on your clips' starting time-code.

09 ADD ANGLE: You can also add more angles or clips to your multiclip. We're only working with two clips at the moment but you can add multiple instance of the same clip to a multiclip. Drag Visceral Clip 1 from the Browser on to the Viewer window, keeping the mouse button pressed down. Choose Insert New Angle from the menu that appears underneath the inserted clip and release the mouse button.

10 REPLACE ANGLE: It's also possible to replace a clip with another: drag Visceral Clip 2 from the Browser on to the Viewer. With the mouse button pressed down, move that clip over an existing angle (in order to see the change, make sure it's one containing Visceral Clip 1). Choose Overwrite Angle from the pop under menu.

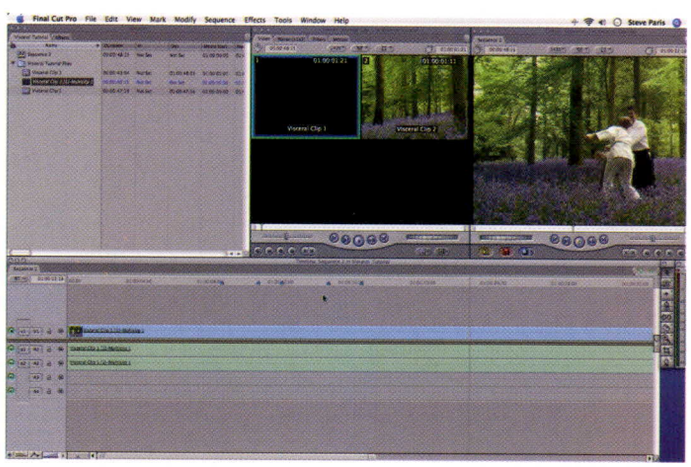


11 NAVIGATE YOUR MULTICLIP: Add a further nine instances of our clips on to the Viewer window, choosing Insert New Angle each time. Click on the View button on top of the Viewer window and choose Multiclip 9-Up to see nine angles at the same time (which can all be playing in real-time simultaneously). Bottom left of the 9th angle is a little white on grey triangle. This lets you know that other angles are available in this multiclip which cannot be seen in this configuration. Click on the triangle to see them.

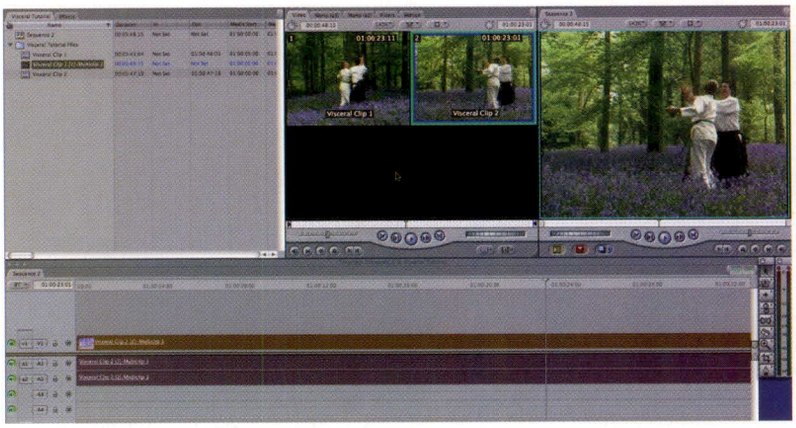


12 DELETE ANGLES: We've now got way too many angles for our needs. Deleting angles is even easier than adding them: simply Command-click on an angle, drag it outside of the Viewer window and release your mouse button. It disappears in a puff of smoke. Repeat this procedure until we're left with only one instance of each clip (you cannot delete the active angle - the one highlighted in blue and green).

13 MULTICLIPS IN A SEQUENCE: Once we're left with two clips, make sure Visceral Clip 1 is the first angle and set the viewing option to Multiclip 4-Up. Next, drag Multiclip 1 from the Browser on to the Canvas window. Release it over the yellow Insert section. The clip will appear in your Timeline, just like any other clip.

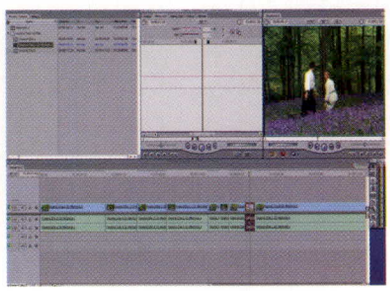


14 SWITCH ANGLES AS YOU PLAY: In the Timeline, hit the Home key to go back to the start of the clip and press Play. The Canvas only shows you the first angle. You are able to switch between both angles by pressing the Shift key and then selecting 1 or 2 from the numeric keypad. You can do this in real time, as the clip is playing. You are not cutting your footage, merely toggling between various angles.

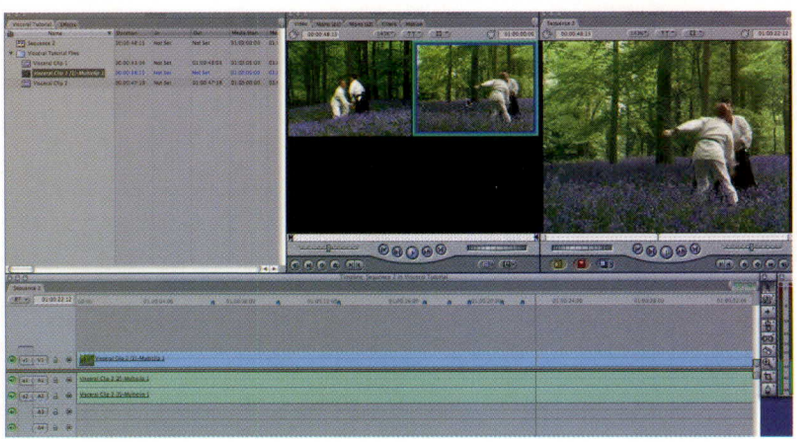


15 **OPEN IN VIEWER:** Double-click on the Timeline's multiclip to open it up in the Viewer window. As before, we can see both our clips at the same time and they can play simultaneously. You can select which angle is the active one and therefore which one you'll see in the Canvas window. However playback stops each time you do that. We need to set the program up for multicam editing.

16 **OPEN SYNC:** To the left of the Timeline, directly underneath the sequence's name is an RT menu. Click on it and make sure Multiclip Playback is ticked. Next, select the middle button at the top of the Canvas window (known as the Sync button) and choose Open (notice that the Viewer window's middle button also changes here).

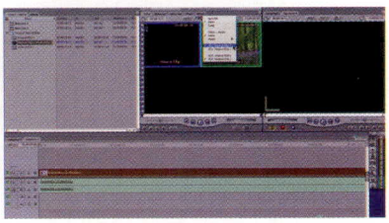


18 **AUDIO PROBLEM:** Playback your edit and notice that you haven't only cut your video, you've also cut the audio. "Visceral Clip 1" has no audio attached to it, which means that we go from woodland sounds to silence with each cut. We're going to have to fix that in our next attempt.

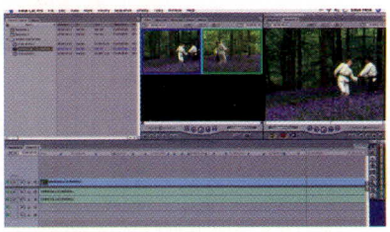


17 **FIRST MULTICAM EDIT:** Go back to the beginning on your clip in the Timeline and press play. Notice that the clips in the Viewer and the Canvas all play together. You can now click on the non-active angle to activate it without interrupting playback. Notice that as you switch angles little blue markers appear on the Timeline. FCP notes down where the cut will be made. Once you stop playback, those markers will turn into proper cuts. You've just made your first multicam edit.

19 **PREPARE FOR SECOND EDIT:** Let's leave our first edit behind and create a new sequence (File > New > Sequence). Double-click on it to open it and drag "Multiclip 1" from the Browser directly on to the new sequence's Timeline. Next, double-click on "Multiclip 1" in the Timeline to open it up in the Viewer window and remember to make sure "Visceral Clip 2" is selected (surrounded by a blue and green borders).



20 **SET THE SYNC:** Click on the Viewer's Sync button (middle of the three buttons above the Viewer window). Start with setting the Sync to Open - this option always goes back to Off by default, so you must always make sure it's in the Open position before you start your edit. Beneath that, notice that the Video + Audio option is ticked. Select Video instead. Finally, tick "V[1]: Visceral Clip 1. The active video angle is now clip 1 (blue border) and the active audio is clip 2 (green border).

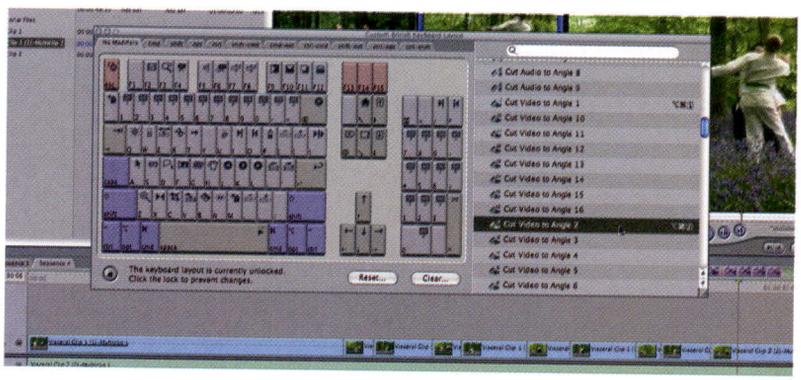


21 **SECOND MULTICAM EDIT:** Press the Canvas' Play button and edit the footage again using the same technique shown in step 17. Notice this time that the audio remains locked on angle 2 throughout the whole process, enabling us to enjoy the great natural woodland soundtrack (and body falls) all the way through.

SYNCHRONISE AN ANGLE IN THE VIEWER WINDOW

When watching all clips in the Viewer window, you might notice that one may not be exactly in sync with the others. FCP provides an easy way to rectify this by allowing you to resynchronise the angle directly inside the Viewer window: simply hold down the Control and Shift keys, click on the angle in question and drag it to the left or the right. A window will appear showing you how many frames you are offsetting this angle from the others. Release the mouse button and the change should take effect.

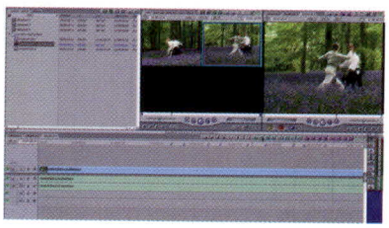
22 MULTICLIP BUTTONS: Let's create a new sequence. Drag Multiclip 1 into it and double-click on it to open it in the Viewer (switch to Video + Audio to select angle 2 and then set it back to Video to make sure the audio stays on angle 2). We're going to explore another tool available to us in FCP for multicam editing. Go to the Menu Bar and select Tools > Button Bars > Multiclip to add multiclip-specific buttons to all the Final Cut Pro windows.



25 CREATE SHORTCUTS: Bottom left of the new window is a padlock. Click on it to open it. Next, scroll down the list on the right hand side until you find the Multiclip heading. Click on it to reveal all commands you can create shortcuts for. Highlight 'Cut to Video Angle 1' and press the Option, Command and 1 keys to set a shortcut. Go to 'Cut to Video Angle 2' and press Option, Command and 2 (make sure you use the numeric keypad for the numbers).

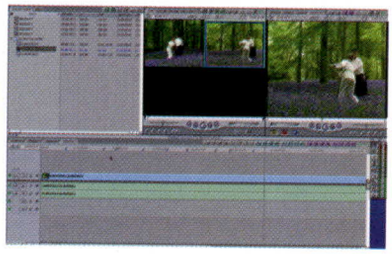
CUSTOMISABLE INTERFACE

Final Cut Pro gives you the option of creating shortcuts for any action available to you. You can even modify existing shortcuts to better suit your needs. However, customising your own keyboard layout is useless if you have to edit on someone else's machine. Which is why FCP gives you the ability of exporting your customised layout (simply go to Tools > Keyboard Layout > Save Keyboard Layout...). Take it with you and import it on to another FCP suite and your work environment is preserved forever.



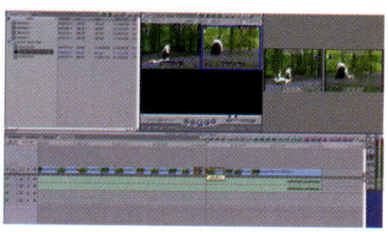
23 THIRD MULTICAM EDIT: Make sure the Sync button is set to Open (see step 20) and press the Canvas' Play button. You can switch camera angles by clicking on the leftmost camera icons (the grey ones). To cut the footage, use the middle camera buttons (the green ones). Leave the audio buttons as we are sticking to angle 2's audio.

26 SETUP FINAL EDIT: We're now ready to create one final sequence. Drag Multiclip 1 on to it and double-click it to open it in the Viewer. Make sure Sync is "Open" and the audio is set on angle 2 just like we did in step 22.



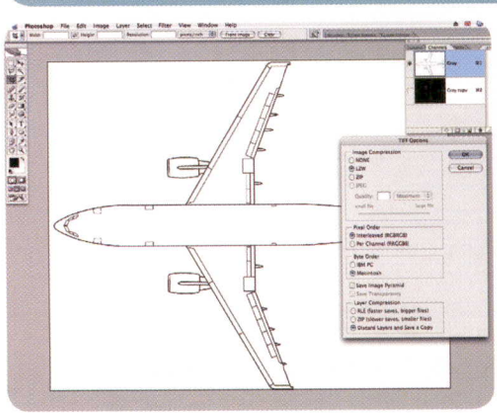
27 FINAL EDIT: Press the Canvas' Play button. This time, use the keyboard shortcuts we created in step 25 to cut between our two angles. Simply keep the Option and Command keys pressed down with one hand and use the other to select buttons 1 or 2. You should hopefully find this a much easier way to cut your footage as your eyes only have to focus on the action.

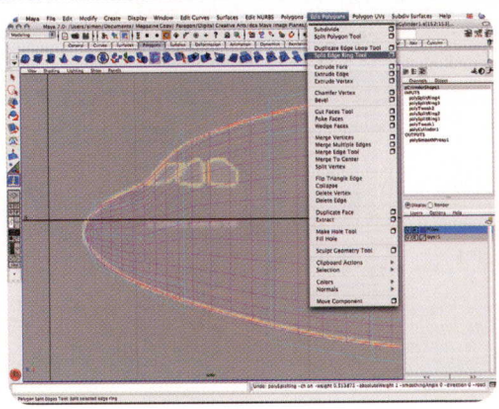
24 CUSTOMISE SHORTCUTS: Editing by clicking on one part of a screen while focusing on another can be tricky - even with just two angles to work from, mistakes can and will happen. Which is why we can also customise FCP to create keyboard shortcuts, which will help us focus on the image and not worry about where the icons are. Go to Tools > Keyboard Layout > Customise.

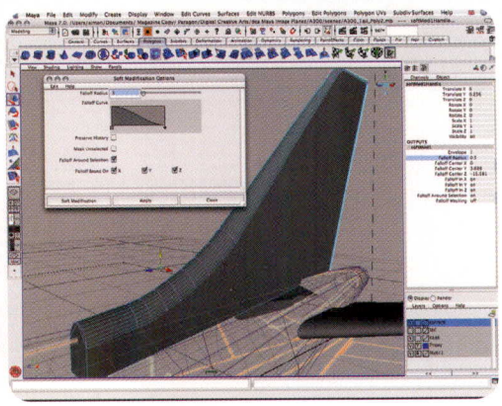


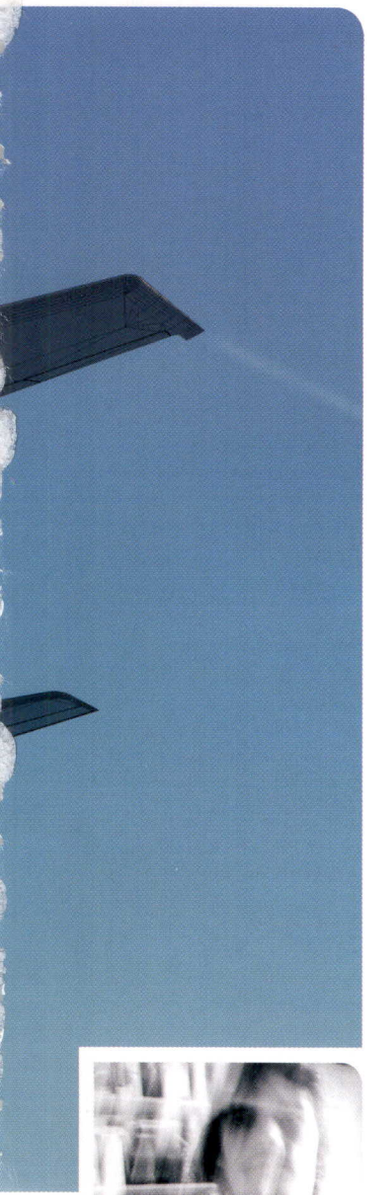
28 REGULAR EDITING: Once your real time multiclip edit is done and you've stopped playback, FCP cuts you multiclip in the timeline to reflect your commands. However, these cuts aren't set in stone. These clips can be treated just like any other clip and you can use the Roll Tool for instance to change when and where particular cuts are made.

A300









MAYA
One of the world's best 3D modelling, animation, effects and rendering solutions. Brilliant for adding quality and realism to your 2D graphics

Modelling in Maya using image planes

Sculpt an object to perfection in Maya by using reference image planes for guidance

Reference images are a huge help when modelling in 3D. One of the best ways to make use of them is to load them directly into Maya as image planes so that you can literally model around them. The simplist drawing can help to keep the proportions of objects in check, even if the finer details are added by eye. The best way to use reference images is to get hold of three orthogonal views of the object in question and load these into the respective views in Maya. This can be trickier than it sounds because all three views need to line up accurately or else you'll get in a mess. We've gone for a model of a commercial airliner, a typical sort of object you might need to model for an animation, and although it might be a car or a character, it works just as well with just about any object. Luckily, the drawings for these aircraft can be downloaded from Airbus, the makers of this particular aircraft (an A300, see the URL left). We'll show you how to take the raw EPS drawing and convert it in to three images for the use of this tutorial.

If a drawing is unavailable but you have access to the actual object in question (perhaps a car or a person if it's a character that you are modelling), then you can generate at least the front and side views by taking photos yourself. If doing this with a zoom-enabled digital camera, set the zoom to full. This has the effect of shortening the focal depth, reducing the effect of perspective and reducing barrel distortion from the camera lens. Lock off the focus as well, as this can affect the perspective too. Photoshop CS2 has a useful filter called Lens Correction in the Distort menu for correcting lens distortion if any is present. Try to keep the same distance from the object too, as this will help keep any distortion consistent from one image to the next.

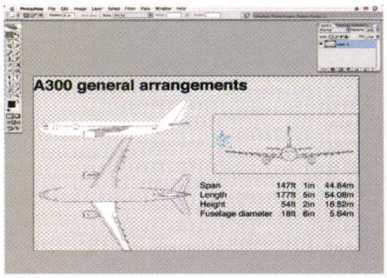
In this example we'll mainly be using Maya's polygon tools to build the airliner model. We won't attempt to build a high-detail model, mainly because we don't have enough information in the drawings to be able to do this. However, we'll still be able to get a very decent medium-resolution model that is suitable for middle-distance animation and rendering. You can add a little more smoothness to the curved polygon edges than we've modelled if you like. As with polygon modelling, in any other 3D app there is always more than one way to approach a particular 3D form - the technique and approach shown here is just one way to model using polygons.

Where the drawings don't show enough detail we've used reference photos of A300 aircraft that we can refer to when modelling. These are plentiful on the internet and can be found via Google Image search or from a site such as **www.airliners.net**. When either the drawings or photos don't show the detail we're trying to model, artistic licence comes in to play. After all, if these details are that hard to get images of they're not likely to be noticed if they are not 100% accurate.

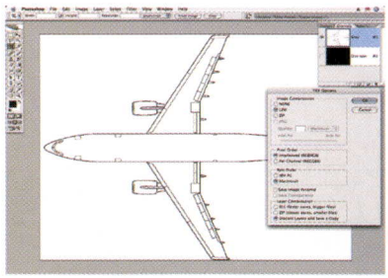
The general techniques shown here are not specific to Maya (though tool references and workflow processes are- you may need to adapt where necessary), so modelling with image planes can be done in almost any 3D application, from Max to Cinema 4D to Lightwave. If your 3D application doesn't have a specific Image Plane feature then you can get much the same effect by applying the images to three perpendicular planes and modelling the scene with OpenGL textures enabled.

Simon Danaher: is a 3D graphics expert, author and artist. He has written five best-selling books on computer graphics including *The Complete Guide To Digital 3D Design* and contributed to several others. Clients include Saatchi & Saatchi and BBC Worldwide. Some of his commercial work can be seen at **www.portfolios.com/danaher**, and at **www.theispot.com**.

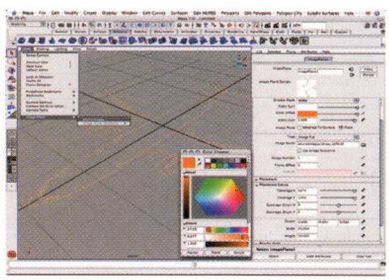
Reference: http://www.airbus.com/store/photolibrary/AIRCRAFT/AIRBUS/A300_310/other/att00002860/draw_a300.pdf


A300 general arrangements
Span 147ft 1in 44.84m
Length 177ft 5in 54.08m
Height 54ft 2in 16.52m
Fuselage diameter 18ft 6in 5.64m

01 DOWNLOAD EPS FILES: The diagrams for the plane we will be modelling can be found on Airbus' website at the following URL - **http://www.airbus.com/store/photolibrary/AIRCRAFT/AIRBUS/A300_310/other/att00002860/draw_a300.pdf**. Once downloaded it can be opened and rasterised in Photoshop as a grayscale file of approximately 3,200 pixels wide.



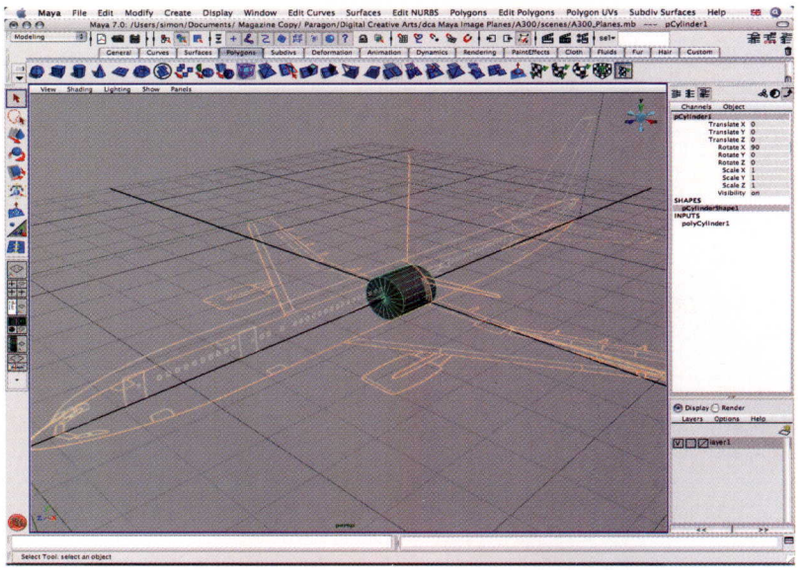
02 ALIGN AND EXPORT: The three orthogonal drawings can be cut and pasted as new layers, and aligned to make sure that they line up properly. It is now possible for these images to be exported (with an alpha channel) as individual TIFF image files.



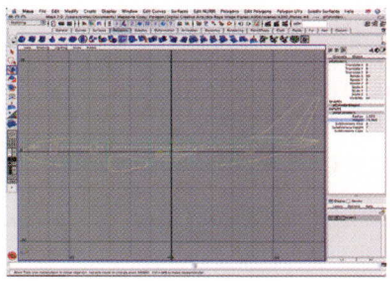
03 CREATE IMAGE PLANES: To set up image planes go to the Top viewport and choose Image Plane>Import Image... from the pane's View menu. Load the Top.tiff (whatever you named it) and set the mode to RGBA so that only the lines are visible. You can change the colour of the lines using the Colour Offset attribute. Add the other two planes in their respective viewports and align them using the Center attribute ('x' 'y' 'z' fields) in Placement Extras.

WORKING WITH LAYERS

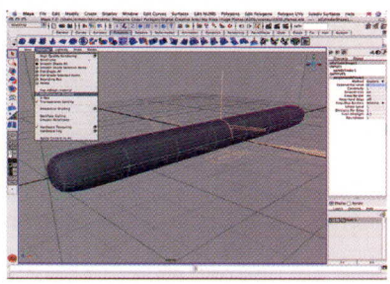
Keep things organised using Maya's Layers command which can be found below the Channel Box (there are three buttons at the top of the channel box strip to display Channels, Layers or Channels + Layers). For instance, when editing the polygon proxy cage you can put the subdivided surface in its own layer and set it to Reference mode (R in the second column check box) so that you can see it but not select it. Right-click on a layer to see options related to it. Visibility of layers can be set by clicking in the first column check box allowing you to easily simplify the scene. We also put the image planes in their own layer.



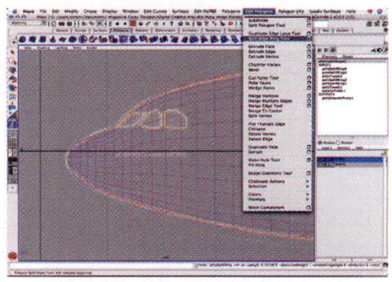
04 ADD A CYLINDER: With the image planes set up, we can begin modelling using Maya's polygon tools. Start by adding a Polygon Cylinder to the scene. Rotate the cylinder 90° on the 'x' axis (using the Channel Box on the right to enter the rotation value accurately).



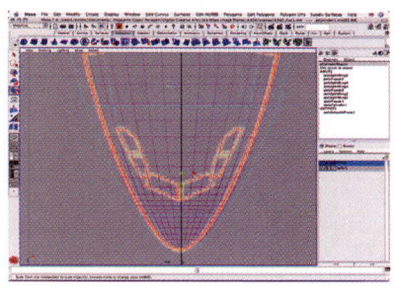
05 SET SUBDIVISIONS: Click on the name 'polyCylinder1' in the Inputs section of the Channel Box to open the Cylinder's attributes. Set the Subdivisions to: Axis=8, Height=7, Caps=1. Change the height and Radius to fit the drawing in side view.



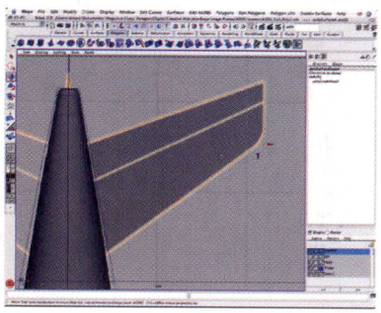
06 PROXY POWER: Once you have the cylinder selected simply choose Polygons>Smooth Proxy in the Modelling menu set. It is important that you make sure Keep Hard Edges is off in the Attributes (e.g. enter a 0 for off in the Channel Box) and then set the subdivision levels to 2.



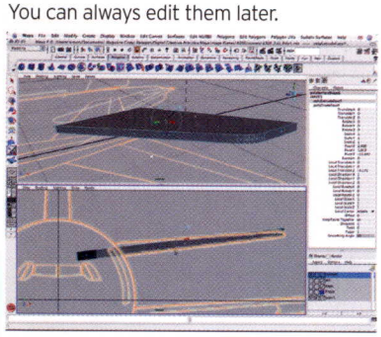
07 EDITING EDGE LOOPS: With the polygon cage selected (not the subdivided surface) switch to Edge editing mode (right-click, choose Edge from the marking menu) and then use the Split Edge Ring Tool (Edit Polygons menu) and cut in some extra edges for the nose. Select and move/scale the loops in Vertex mode to match the nose image.



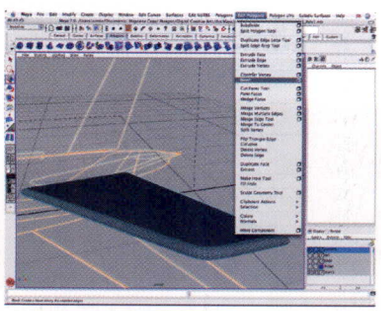
08 SCALING THE FUSELAGE: Switch to top view and edit the edge loops, so the fuselage matches the image. Use the scale tool and scale the x axis to widen the selected ring of points or edges. Repeat to form the tail section.



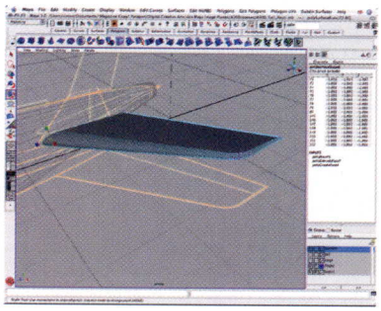
09 ADD THE TAIL: Next, while you're in Top view select the Create Polygon tool from the Polygons menu and begin drawing the tail. Simply click to place a point and hit return to finish. The polygon will then automatically close. Now you need to place as few points as possible to form the rounded section. You can always edit them later.



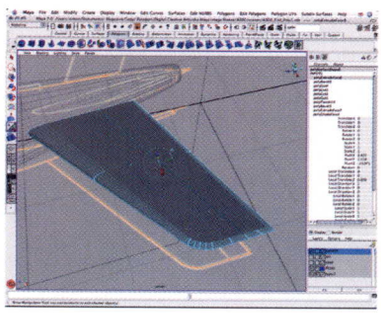
10 EXTRUDE FACE: This will be a purely polygon object; no smooth proxy or SubDs here. Rotate the tail poly in front view so it matches the diagram. In face mode extrude the polygon using Extrude Face (you'll find this option on the Edit Polygons menu) to give it thickness, but don't attempt to tape the wing yet.



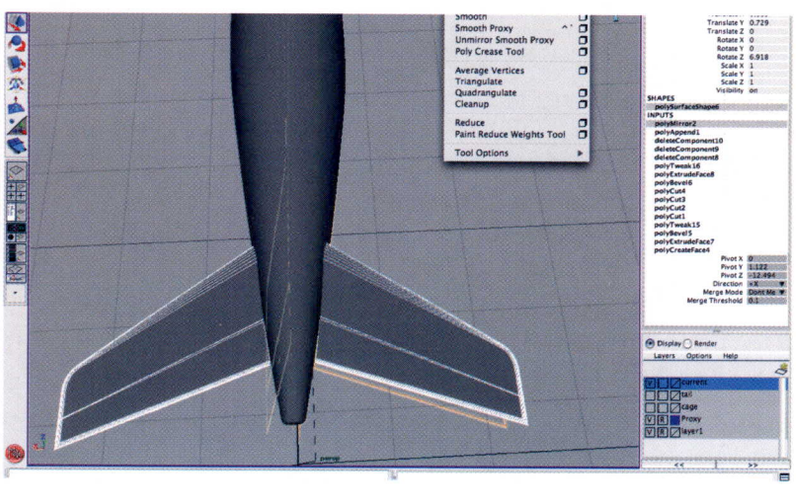
11 BEVEL EDGES: To bevel the edges you need to start by selecting the top and bottom edge loops. Do this for all except for the ones near the body. Now you can Bevel them (Edit Polygons>Bevel). It is advisable to set the segments to about 8 and Offset to 1, therefore you will be able to create a perfectly rounded edge to the tail.



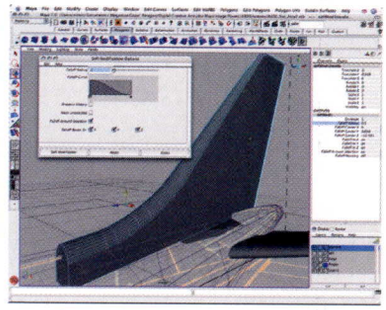
12 FINE-TUNE THE WINGS: Now you can simply select and scale the vertices to create the right taper for the tail wing. The rear section is a control surface that should really be a separate object for animation. To add this detail you can use the Cut Faces Tool with all the faces of the wing selected to cut through the whole wing.



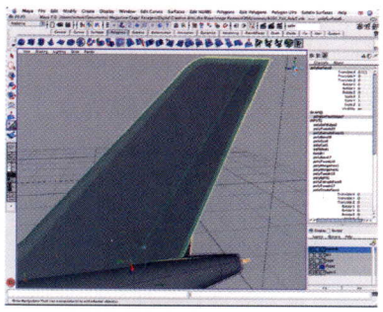
13 BRIDGING THE GAP: Once this edge loop is selected and bevelled, ensure the resulting polygon faces are selected and extruded to create a thin gap in the wing. You could select and chip this group of polygons off too for a separate object for animation.



14 WINGS IN THE MIRROR: To create the second wing, select the tail wing object and choose Polygons>Mirror Geometry (set to +X). In the Channel box set the Pivot X attribute to 0, so the mirror occurs centrally on the right of the plane.



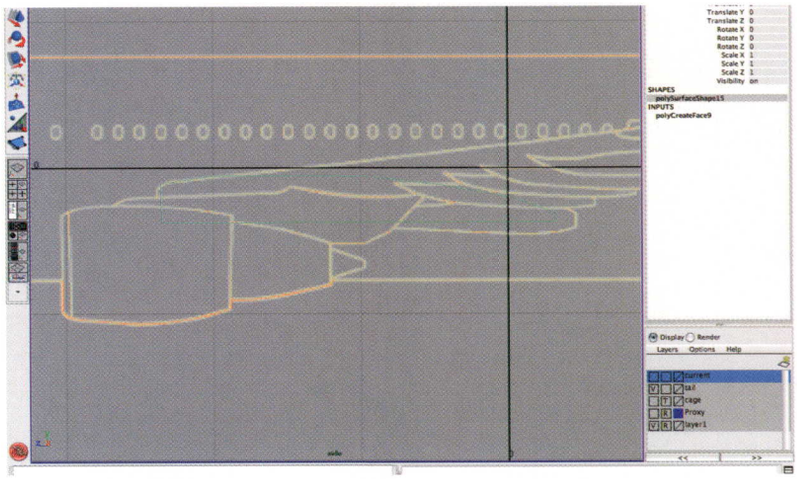
15 RESHAPING THE TAIL PLANE: Create the vertical tail plane in the same way as the horizontal ones. When modifying the bevel vertices you can use the Soft Modification Tool (Modify>Transformation Tools menu) to reshape the edge of the tail. The scale tool will not be enough. This remains editable by selecting the small 's' in the 3D view.



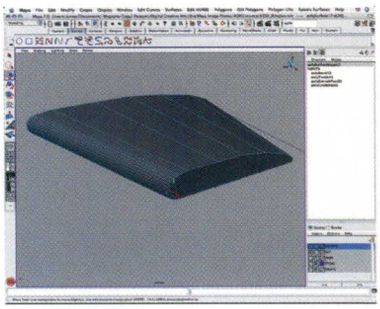
16 ANOTHER CUT: Again you need to use the nifty Cut Faces tool, bevelling and extruding to form the gap between the body of the tail and the control surface at the rear. Take your time with this as it can be tricky. As with all design, practice makes perfect.

SOFT SELECTION

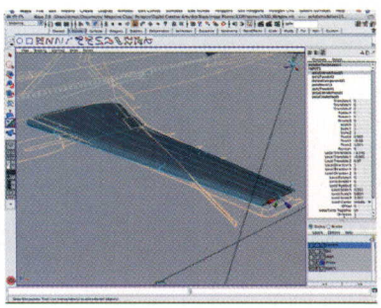
The Soft Selection tool has a number of options that you need to select in order to get the right results. To reshape the front bevel on the tail we first selected the central vertex on each of the 'ribs' of vertices at the front edge of the tail and then selected the tool. We moved the handle along 'y' a little and then in the Channel box altered the Fall Off Radius (0.5). We then turned off Fall Off Masking and turned on Fall Off Around Selection so that the other vertices around the selected ones would be affected. By moving the SoftMod1 handle you can control the roundness of the tail edge after scaling in 'x', which in turn, tends to flatten the vertices out.



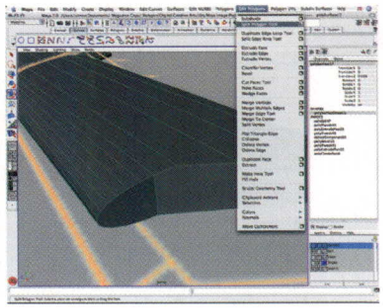
17 **DRAW A CROSS SECTION:** The wings are built by first drawing the cross section of the wing in the side view. Forget the rounded front edge for now, this will be bevelled in the next step. Select the face and extrude it, scaling as you go to match the first section of the wing.



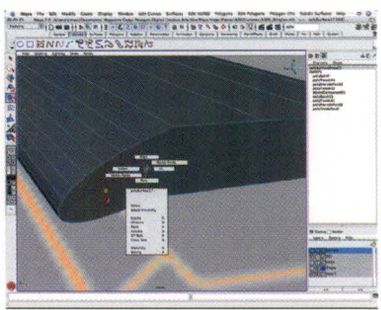
18 **SELECT AND DELETE:** Once this is extruded the front two edges can be selected and rounded as we have done before. Before extruding again, the two edges at the end of the face are selected and deleted to give a single face to extrude.



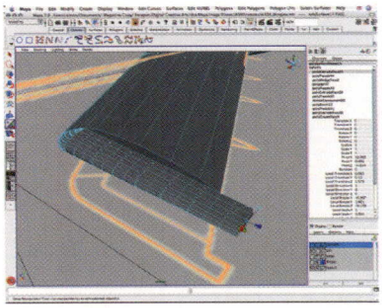
19 **ALIGN THE WING:** The end polygon can now be selected and extruded once again. This time you can scale the polygon in 'y' as well so as to taper the wing towards the tip. Use all three orthogonal views to align the wing with the drawings.



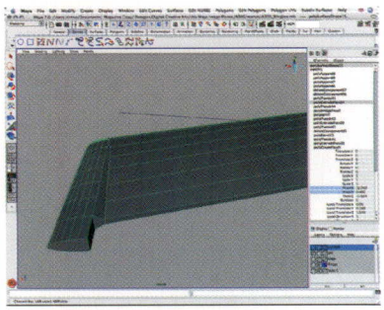
20 **THE SPLIT POLYGON TOOL:** The rounded section is adjusted, deepening it at the tip where it has become too short after the scaling. The vertices are scaled in 'z' and rotated ready for the next step. Before creating the rounded end a face needs to be created. This is done using the Split polygon tool and joining the two points at the end of the rounded section.



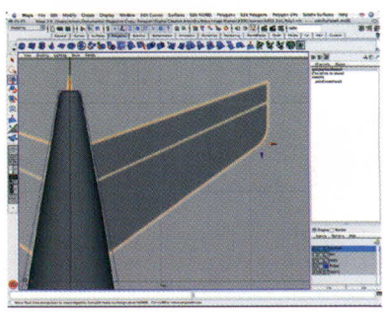
21 **SELECT AND ROTATE:** Select the new polygon face and then the edge (right-click to choose the component mode) around which the polygon will be rotated. Pick the Wedge Faces from the Edit Polygons menu.



22 **ADJUST THE WEDGE:** Adjust the wedge faces attributes in the Channel box to add more divisions and adjust the angle. The end face should point straight backwards along the 'z' axis ready to be extruded.



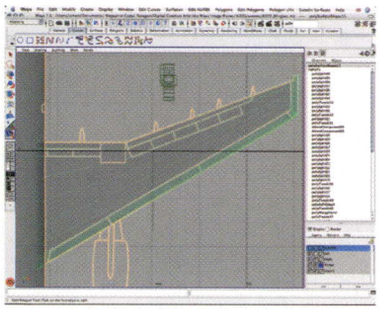
23 **INCREASE DIVISIONS:** Select the end polygon and extrude it to make the wing tip. Scale it in 'y' and use the views to align it. In the Channel Box increase the divisions to give it the same number of edges (plus 1 for the bit that extends past the wing) as the top wing surface. Don't worry about matching it with the bottom.



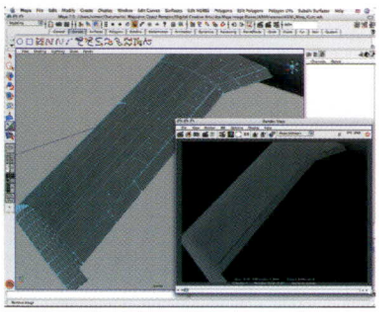
24 **DELETING POLYGONS:** The tricky bit is to delete the polygons on the inside faces of the wing and wing tip, then using the Append Polygon tool fill in the gap. To use this tool, click on the edges of the object in the order you want the polygon to form. Go in the direction indicated by the pink arrows on the edges. WingCuts.mb***

WORKING WITH SELECTIONS AND THE MARKING MENU IN MAYA

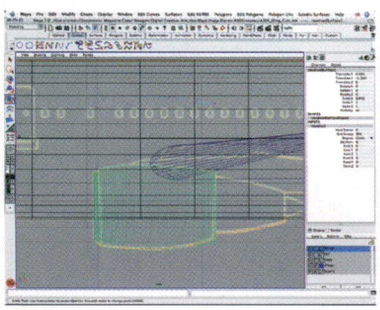
In Maya you can select different component types and multi-select items using the Shift Key. However, it takes a little getting used to because in some editing modes Shift-right-clicking brings up an optional Marking Menu (the grey compass menu that pops up under the mouse). The procedure then is this: select a face; then right-click without holding Shift to enter Edge mode; next hold Shift down and click on the Edge so that you have both a Face and an Edge selected, a necessary technique in order to use the Wedge Faces tool. To Deselect, hold the Control key when clicking or dragging over components.



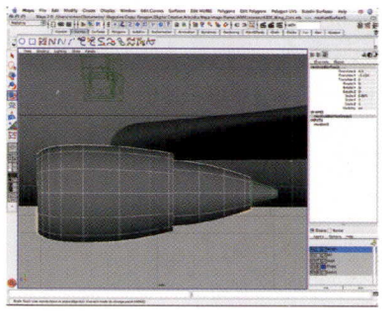
25 **SURFACE DETAILS:** Use the Split Polygon tool to cut in the detail of the wing's control surfaces. You need to delete any unnecessary edges in the process. Match the cuts on the top and bottom of the wing where the surfaces will be bevelled.



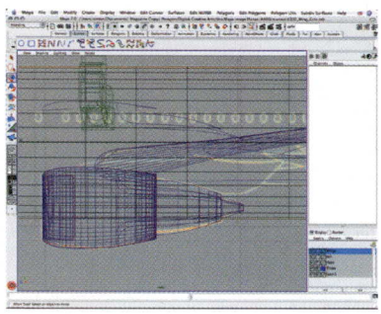
26 **CREATE A GAP:** Select the edges that will make the gap, not forgetting any small ones and bevel them to create a small strip of polygons. Select these and Extrude them inwards to create the gap. It's difficult to see in the OpenGL view, but it shows up clearly in the render. Mirror the wings as you did with the tail.



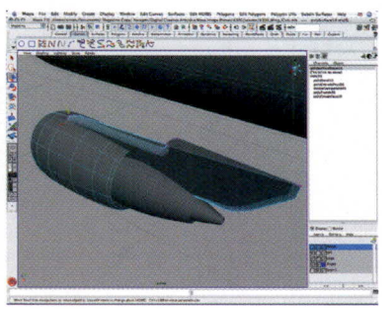
27 **CREATING CURVES:** In the Side view begin drawing the curve for the engine housing. You can either create the whole engine with one curve or several separate revolves. Once drawn, choose Surfaces>Revolve. Enter x=0, y=0, z=1 in the Revolve attributes within the Channel Box to use the 'z' axis to revolve around.



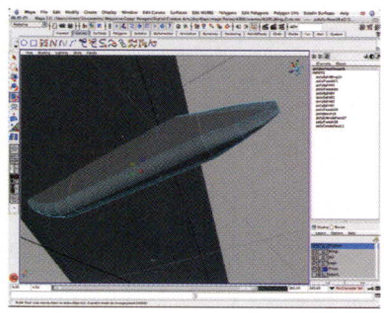
28 **REVOLVE AND UPDATE:** You'll need to move the curve now in 'y' so that it's the correct distance from the 'z' axis; the Revolve surface will update making this easy to judge. Fine-tune the vertices of the curve to get the desired shape, then continue with the other parts of the engine in the same way. Note that it is not perfectly round so you need to scale it in 'x' a little and edit the vertices to get the right shape.



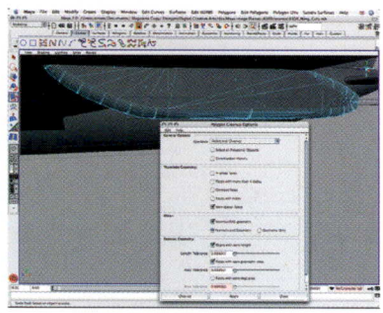
29 **THE ENGINE MOUNT:** Move back to polygons for the engine mounts. Draw the engine mount outline in Side view adding extra points on the curved edges. This is then moved into position in Front view and extruded as with the tail.



30 **TAPERING EDGES:** Some of the edges are selected and bevelled, adjusting the offset to 1, and divisions to 10 or so. The rear vertices can then be selected and scaled in 'x' to make the mount taper. The front round is edited to remove the flat spot in the centre at the front giving a nice smooth rounded edge.



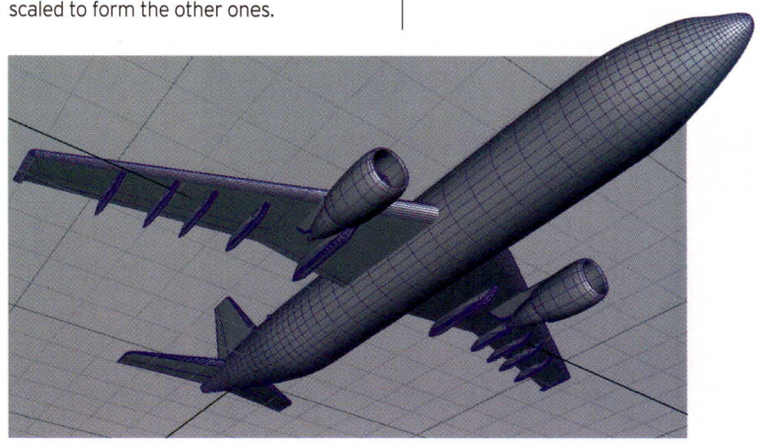
31 **THE FINER DETAILS:** The details under the wing are modelled in a similar way. The front and especially the rear of these objects are tapered. To do this properly, extra cuts are added using the Split Polygon tool (note selected edges). This avoids problems with non-planar polygons.



32 **CLEANING UP:** If you are concerned about non-planar polygons you can always run Polygons>Cleanup [Options] and choose to tessellate non-planar faces. As you can see, after a bit of point editing non-planar geometry was present, and is now safely triangulated. This can be duplicated and scaled to form the other ones.

DETAILS

You can add details such as cabin windows, doors and cockpit windows, but if this is meant to be a medium resolution object it's probably best to simply use texture maps for these details. You could model the cockpit windows but it would be best to convert the polygon object to Subdivision Surfaces so that you could make use of the multi resolution nature of SubDs to model the fine details of the windows. Alternatively you can freeze the Smooth Proxy model into a fine polygon mesh and use Booleans to then cut the windows out.



33 **GROUP AND FINISH:** Select all the engine and under-wing objects (and the wing if you didn't mirror it earlier) and group them (Edit menu). Select the group and Duplicate it (Edit>Duplicate with Transform). In the Channel Box enter -1 in the Scale x attribute to flip them to the other side. Run Modify>Freeze Transformations to fix. Other details can be modelled to make the plane as complex as you like.

Adobe Photoshop CS2
Adobe

PHOTOSHOP POWER-UPS

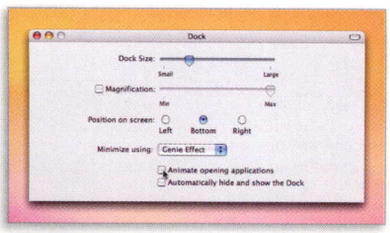
Photoshop is a heavy-duty program that can hammer even the most powerful domestic computer. Karl Foster shows how to tweak your Mac or PC to make the program run a good deal faster

When getting adventurous with digital imaging, the last thing your creative flow needs is a wheezing computer. While today's Macs and PCs are incredibly powerful for the money, and their operating systems are much more robust than OSs of yore, the demands of Photoshop, as well as huge image files, can slow them to a crawl. What's more, digital cameras are sporting more megapixels than ever, which means bigger files, especially if you shoot in TIFF or RAW mode, and when you get busy with layers all that extra layer data is stored along with the original image. Photoshop needs between three and five times an image's file size in free memory (RAM), and if it runs out, it'll use hard disk space to make up the shortfall. Hard disk access is slower than RAM, and you'll notice a performance fall-off as the file grows.

Thankfully, you can enhance Photoshop's performance considerably with a few tweaks to the program itself, the Windows XP or Mac OS X operating systems and your hardware set-up. Naturally, it's best to start off with a fast computer, such as a 3GHz-plus Pentium 4-equipped PC, or a dual-processor G5 Mac. Photoshop shunts masses of data around, and the speed at which it can work is, in part, governed by the speed of the processor. Memory is also an issue. Even though Photoshop CS can only address 2Gb of RAM (or 3.5Gb when running CS2 on 64-bit systems), the operating system itself needs RAM, so ensure you've got the maximum RAM that your motherboard can support. PC users can install up to 4Gb on a capable motherboard, while Mac G5 owners can enjoy up to 8Gb.

Paying attention to your hard drive configuration is also well worth your time. The computer tends to sling data all over the drive, and uses a look-up table to figure out which bits of data belong together. This results in fragmentation – one file may be scattered right across the drive – and the more fragmented data becomes, the longer it takes to access. Regularly

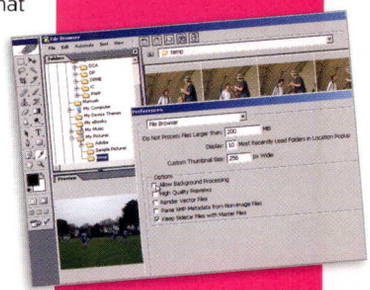
In OS X, head for the System Preferences dialog and open the Dock settings. Uncheck the option to have animated icons – they look ridiculous and use up resources



FILE BROWSER SMARTS

If you have Photoshop CS2, you'll doubtless be browsing your photographic portfolio with Adobe Bridge, the new image-management utility. However, if you've not yet upgraded, and are finding Photoshop's File Browser a tad sluggish, try tweaking it for better performance.

In Preferences, switch off the High Quality Previews option so that thumbnails are rendered more quickly. And if you've set the thumbnail size to a value larger than the default, reset it so that they're smaller. Should you have vector-based images in a folder, switch off Render Vector Files to stop Photoshop from making thumbnails of them. Also, you must remember to deselect the background processing option.



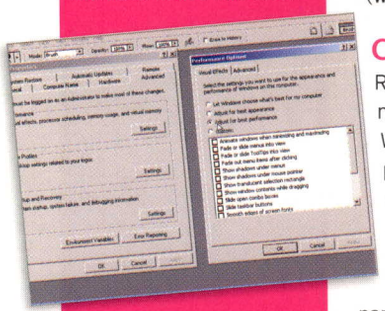
A few modifications to the File Browser's preferences can speed up its performance quite considerably

ILLUSTRATION: Don El Jameso (www.dirtyvelvet.co.uk)

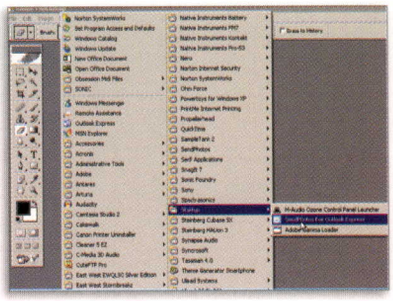
WINDOWS XP PERFORMANCE

A lot of people choose not to dabble with the appearance of Windows XP. Its great visual effects are, after all, rather appealing to those with aesthetic sensibilities. However, while fancy menu bars, animated windows and drop shadows may look pretty, they do take processing power to render. Unless you're totally in love with how the interface looks, you'd do better to lose the tacky graphics.

Go to Start>Control Panel>System and select the Advanced tab in the System Properties dialog. Under Performance, click on Settings and choose the Adjust for best performance option in the Visual Effects dialog. Okay it and you'll find that Photoshop, or any program for that matter, will run a lot faster, even if the interface looks a little drab.



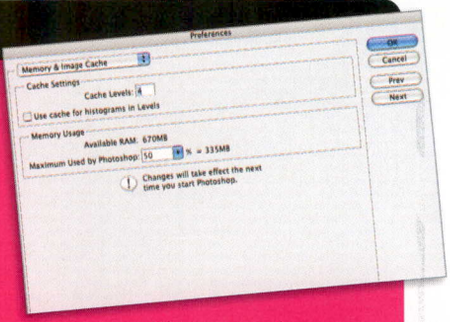
Switch off Windows XP's visual effects to really make a difference to the system's performance



Check the contents of your Windows Startup folder. Chances are that certain programs will have placed unnecessary utilities in it that boot when the system starts up. Get rid of them

MEMORY MATTERS

Coax more speed out of Photoshop by increasing the amount of memory allocated to it. Switch off all unnecessary programs and go to Photoshop>Preferences>Memory & Image Cache, then increase the Maximum Used by Photoshop percentage value to no more than 70 per cent. The system itself also requires RAM, so ensure there's at least 20Mb available to it. To make the new setting take effect, you'll need to restart Photoshop. CS and previous versions can only access 2Gb of RAM, but it's worth having more than this for system use. CS2, meanwhile, can access 3.5Gb of RAM on a 64-bit system, so budget for a memory upgrade when updating to the latest version.



Make more random access memory (RAM) available to Photoshop, and see the program fly

defragment your hard drives to ensure files remain more or less contiguous. Windows has a built-in defrag utility in the Accessories folder of the Start menu. Mac users, meanwhile, should invest in a third-party disk utility, such as Norton Speed Disk (**www.symantec.com**) or iDefrag (**www.coriolis-systems.com**).

Clean and tidy

RAM can also become fragmented. It's not as much of a problem in OS X and Windows XP as it used to be with previous operating systems, but if a computer is left on for days at a time, and you're opening and closing programs, some of them will leave bits and bobs resident in RAM, even if the parent program has been closed. Over time, such fragments accumulate and just sit there doing nothing. The only way to purge them is to restart the computer, so get into the habit of shutting the machine down when you leave for the day. You'll get better performance on the restart, and won't be wasting as much electricity.

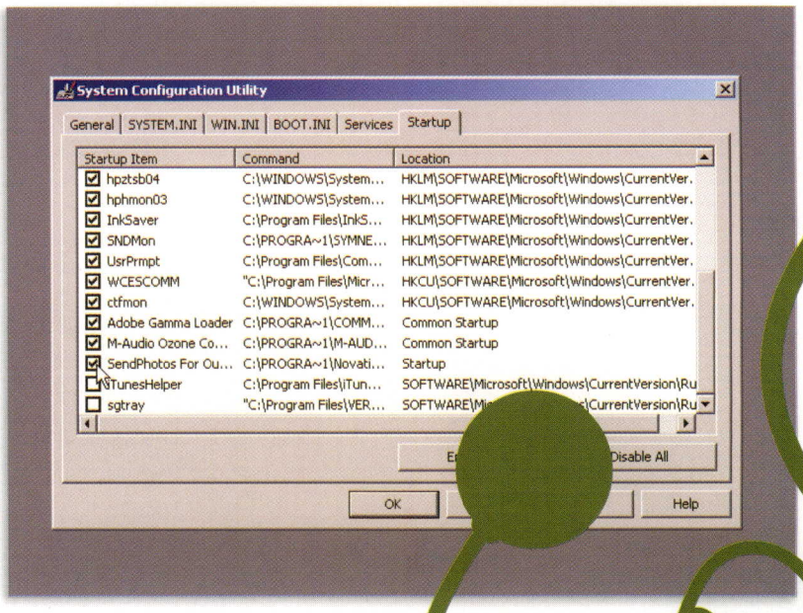
Windows users will find that temporary files are created when working on a document. They're normally deleted when you quit from an application, but a program or system crash can leave them intact. Quit every application and search for: *.tmp. The asterisk is a wildcard, and the .tmp is the three-letter temporary file extension. Delete them in order to free up hard disk space. And should you be tempted to compress a volume to eke more capacity from, you must resist. A compressed drive operates far too slowly – right-click on the drive's icon, scroll to Properties and ensure Compress drive to save disk space is unchecked. Switching off the Indexing Service, which appears in the Properties dialog, is also a very good move. You don't want the system indexing away in the background, using up precious resources as it does so.

Various files

Windows XP users should also take a look at the system's paging file – an area of the hard disk that's used as virtual memory. Go to Start>Control Panel>System>Advanced>Performance Settings>Advanced>Virtual Memory Change and check out the value for the paging file. By default, Windows will use a dynamic paging file, the size of which is governed by the system, but Photoshop works better if the file size is fixed. It's worth temporarily turning the paging file off, performing a defrag, then setting it to a fixed size of 1.5 times the system's RAM. So if you've got 4Gb of RAM, set it to 6Gb, and restart the machine. This will stop the paging file from fragmenting, and prevent Photoshop's scratch disk feature from interfering with it.

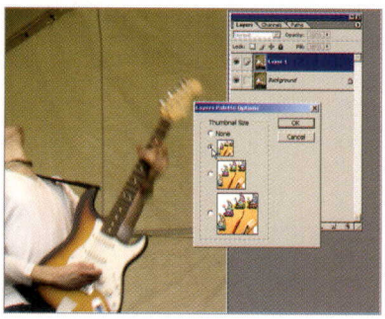
Whichever platform you're using, make sure the system drive has at least 20 per cent free space. The system needs this space so that it can work efficiently, and as the disk gets full, everything will slow down dramatically. Transfer your media files to another drive, and uninstall any programs you don't use to free it up. The Getting scratchy panel has information on optimising hard disk performance.

The operating system on which Photoshop runs is also game for tweaking. A first port of call is the Startup folder in which there are likely to be shortcuts that load programs when the computer boots

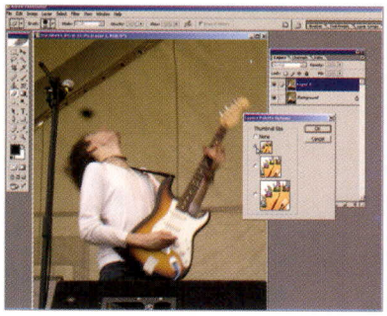


In Windows XP, go to Start>Run, and type msconfig into the dialog. This brings up the System Configuration Utility, which features a Startup tab. Click on it and disable anything that's obviously not required

"The animated icons of Mac OS X's Dock, and the visual themes of Windows XP place additional demands on the system"



Press Ctrl+Alt+Delete in Windows XP to bring up the Task Manager to see how the system is performing. Spikes in the CPU Usage History graph are from FireWall and anti-virus software



Free up memory with ease by selecting the smallest thumbnails for the Layers, Channels and Paths palettes. Or you can always switch them off altogether

up. Obviously, the system needs certain applications loaded in order to run properly, but certain programs will sneak in an auto-loading gadget when they're installed. Such undesirables as the Microsoft Office search assistant, RealPlayer and the iTunes Assistant may load in the background, hogging resources and, in some cases, indexing the hard drive for faster searches.

Remove the shortcuts for anything you don't need so that Photoshop has the run of the system. At the same time, disable the real-time virus checker, firewall and networking. All three require resources to run and, provided you don't need the internet while you're working, and are not planning to access any storage media that may be infected with a virus, they're not necessary when you're working within Photoshop.

Operating system designers seem to enjoy incorporating cool effects into their interfaces. The animated icons of Mac OS X's Dock, and the visual themes of Windows XP, while pretty, place additional demands on the system. There's extra power aplenty to be had by switching them off and working with a plain vanilla interface. After all, we're meant to be admiring great photos, not the look of the desktop. You'll notice that the Windows XP screenshots in this article haven't got fancy themes applied, hence they look a bit like Windows 98, but that's the way it should be. The Windows XP performance panel shows you how to make your interface look similarly dull.

With the system sorted, there are even more ways by which Photoshop work can be sped up. CS and CS2 have enhanced support for 16-bit images, but such images take up system resources. If you don't need 16-bit, and the computer's running out of steam, convert files to 8-bit. This is a permanent conversion – you can't get the bits back – but it'll place less of a strain on the computer. As will tweaking the image cache setting.

Photoshop uses caching to speed up the redraw of an image, and it can store up to eight versions. However, the more images that are cached, the slower the files will open. The default setting is 4, and setting it to 1 disables caching, although this will result in slower performance when working with large files. If your documents are massive, set the cache to a higher value for improved redraw speed.

The more layers, the better

Layered images are resource-hungry, but you can apply a few tricks to speed things up. Remove blank layers and merge any layers that don't need to be separate. To merge two layers together, ensure they're next to each other in the Layers palette, select the top one and go to Layer>Merge Down. Also, watch the file type.

A two-layered TIFF is approximately a third bigger on disk than a two-layered PSD, Photoshop's native file format has been saved out with Maximize compatibility turned off. Of course, this may make it unusable in future versions of Photoshop, but it saves resources for now. So work on the layered PSD file, and save it as a flattened TIFF when you're ready to print. Opt to switch off Maximize compatibility, or have a dialog ask whether you want to switch it on or off when saving, go to Preferences>File Handling, altering the Maximize PSD File Compatibility setting to Never or Ask.

Icons in the Layers, Paths and Channels palettes use resources, too. Access the Palette Options entry in the fly-out menu at the top right, and choose small thumbnails, or none at all. You can dispense with the Export Clipboard too, by going to Preferences>General and unchecking the Export Clipboard entry. You can bypass the clipboard altogether by dragging and dropping layers. Copying and pasting is less efficient than transferring data directly with a drag-and-drop operation.

It's also worth thinking about the end use of the image you're editing. If a photograph is to be printed on a 1,200dpi imagesetter, it only needs to be 1.5 times the device's lpi (lines per inch) specification. A higher resolution will eat up more resources while you're editing it. Line art, however, should have a resolution that's the same as the printer's dpi (dots per inch) specification for best results. If the file has to be supplied as a colour-separated CMYK image, work on it in RGB mode and perform the colour separation when the file is ready.

When things go wrong

While all of the above are useful strategies for boosting Photoshop's performance on a healthy system, there are times when the program will throw a wobbly. A common problem is a corrupt Photoshop preferences file, which can cause disappearing tools, slow running and crashes. Close the program, locate the preferences file and trash it. Windows users will find it in Documents and Settings>[username]>Application Data>Adobe>Photoshop>8.0 (if using CS)>Adobe Photoshop CS Settings, labelled Adobe Photoshop CS Prefs.psp.

To view the folders simply switch on 'Show hidden files and folders' in the View dialog of the Folder Options dialog, via Windows Explorer's Tools menu. OS X users should look in Users>[username]>Library>Preferences>Adobe Photoshop CS Settings. When restarting Photoshop, it'll build a new file. To stop corruption, get your settings just as you like them and make the preferences file read-only or locked.

Smooth and fast

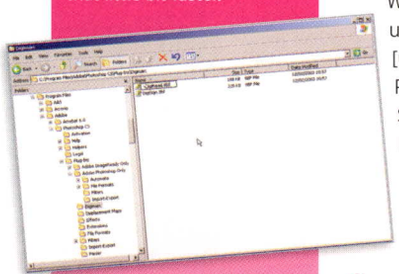
Armed with that knowledge, you should be able to keep Photoshop running smoothly, and at a much faster pace than before, leaving you to concentrate on digital creativity rather than spending an age twiddling your thumbs as the computer behaves like a tortoise.

GETTING SCRATCHY

Photoshop can use the free space on hard disks as virtual memory, like the paging file that the operating system uses. You'll need a fast, unfragmented drive, preferably internal, but external FireWire and USB 2.0 drives have access speeds to handle scratch disk use. Go to Edit>Preferences>Plug-Ins & Scratch Disks. Set the primary scratch disk to the drive letter of the additional drive. Avoid using the drive where Photoshop and the system reside, as that will be busy with the system itself. If you've got additional drives, assign them as scratch disks. Note that a RAID 0 configuration offers the best performance. Photoshop CS can take advantage of up to 64 ExaBytes of scratch disk over four volumes, which should be enough to keep power-hungry users happy.

DISABLING DIGIMARC

Photoshop ships with a plug-in from Digimarc that checks each image you open for a digital watermark. While handy for avoiding copyright hassles, the process of checking can make files load more slowly. It can, however, be disabled. Close Photoshop, navigate to its folder on the hard drive, open the Plug-ins directory and access the folder labelled Digimarc. Type a tilde, or other symbol, in the plug-ins filename, and restart Photoshop. This disables the plug-in, making files load that little bit faster.



Disable the Digimarc digital watermark plug-in to reduce the amount of time it takes to open files

THE CREATIVE MAGAZINE FOR MAC USERS

switch to...

Issue twenty-three on sale now

DCA LABS

58 USB HUBS

GROUP TEST: They may not be sexy, but USB hubs are an integral part of any well equipped design system. We pitch six market leading models head to head

92 MACROMEDIA STUDIO 8

SOFTWARE: Macromedia is back with an all new studio line-up. With Freehand gone and almost forgotten, can this package still satisfy users needs?

94 HP DESIGNJET 90R

PRINTER: To give your work the pro edge, it's crucial your printer produces work that differentiates you from the fair-weather graphic hobbyist. We try out HP's latest large format, professional model

96 PANASONIC LUMIX FZ30

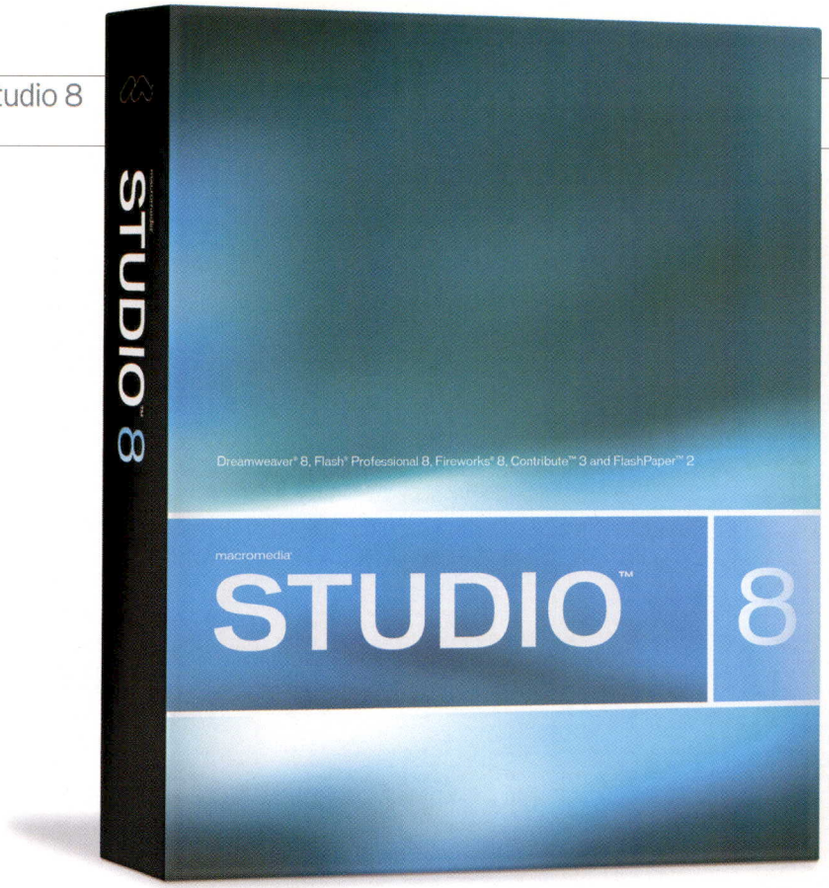
DIGITAL CAMERA: A high-resolution digital camera is an invaluable tool in the kit bag of any digital enthusiast. We give Panasonic's newest addition to its LUMIX line-up the full *DCA* treatment to find out whether its pro style looks translate to professional quality images.

97 APPLE IBOOK

SOFTWARE: With two new models offering a duo of speed options, Apple's iBook range is back in style. Turn to page 97 to get the full low down.

98 X-LITE PULSE

PERIPHERAL: Colour management can be the bane of a designers life so it's not surprising that there is a whole host of systems available to help your monitor display a lifelike spectrum. This issue we test out X-Lite's Pulse ColorElite calibration device.



Macromedia Studio 8

The industry-leading web development suite is back, packed with new tools, features and flexibility. We take a closer look at what it has to offer

SPECIFICATIONS

Macromedia Studio 8
CONTACT: 0131 458 6766
PRICE (ex VAT): £699 / from £299 as an upgrade
URL: www.macromedia.com

SYSTEM REQUIREMENTS PC:
Windows 2000 or higher
800MHz processor or higher
256Mb RAM
1.8Gb Hard drive space

SYSTEM REQUIREMENTS MAC:
Mac OS 10.3 or higher
600MHz G3 processor or higher
256Mb RAM
1.2Gb Hard drive space

Over the past few months, things have been a bit topsy-turvy in the world of web design. Back in April, industry giant and arch rival Adobe announced plans to acquire Macromedia in a bid to cement the Photoshop developer's position at the top of the creative computing ladder. Rather surprisingly, the move came at around the same time that Adobe launched the Creative Suite 2, which featured an altogether more capable version of blossoming pro-level website-making application, GoLive. For many, the decision to purchase Macromedia at a time when GoLive is steadily becoming a solid and serious competitor to Dreamweaver may seem a bit like overkill, but rest assured - there's method in Adobe's apparent madness.

Although Dreamweaver is currently the webmaker's favourite professional site development program, there's much more to Macromedia's stable than this application alone. Indeed, it has created a number of other essential and dominant web tools; such as Flash, which in itself is a massive attraction for any creative company. Put simply, Adobe is seeking to buy the web design tool monopoly away from Macromedia by purchasing the job-lot wholesale, and this is sure to have repercussions later should the buy-out go ahead unchallenged.

So what, you may ask, has all this got to do with the release of Studio 8? Well, far from being just an ambling review introduction, the above servers to point out that this may well be the last version of Studio to spring from Macromedia before Adobe takes things over. When this finally happens, it's entirely possible that the Studio apps will be shoe-horned into future versions of the Creative Suite, which will immediately remove its identity for a huge number of dedicated users.

It would be fitting, then, if these all-new versions of Dreamweaver, Flash and Fireworks were adorned with a host of revolutionary features that remind us of the innovation and perspiration that sent Macromedia to the top of the web design pile in the first place. But sadly, while Studio 8 does include some much-needed new tools, its impact isn't going to be the almighty splash for which we were all secretly hoping. But for the purpose of this review, we'll look more closely at the two main programs in Studio 8, namely Dreamweaver and Flash.

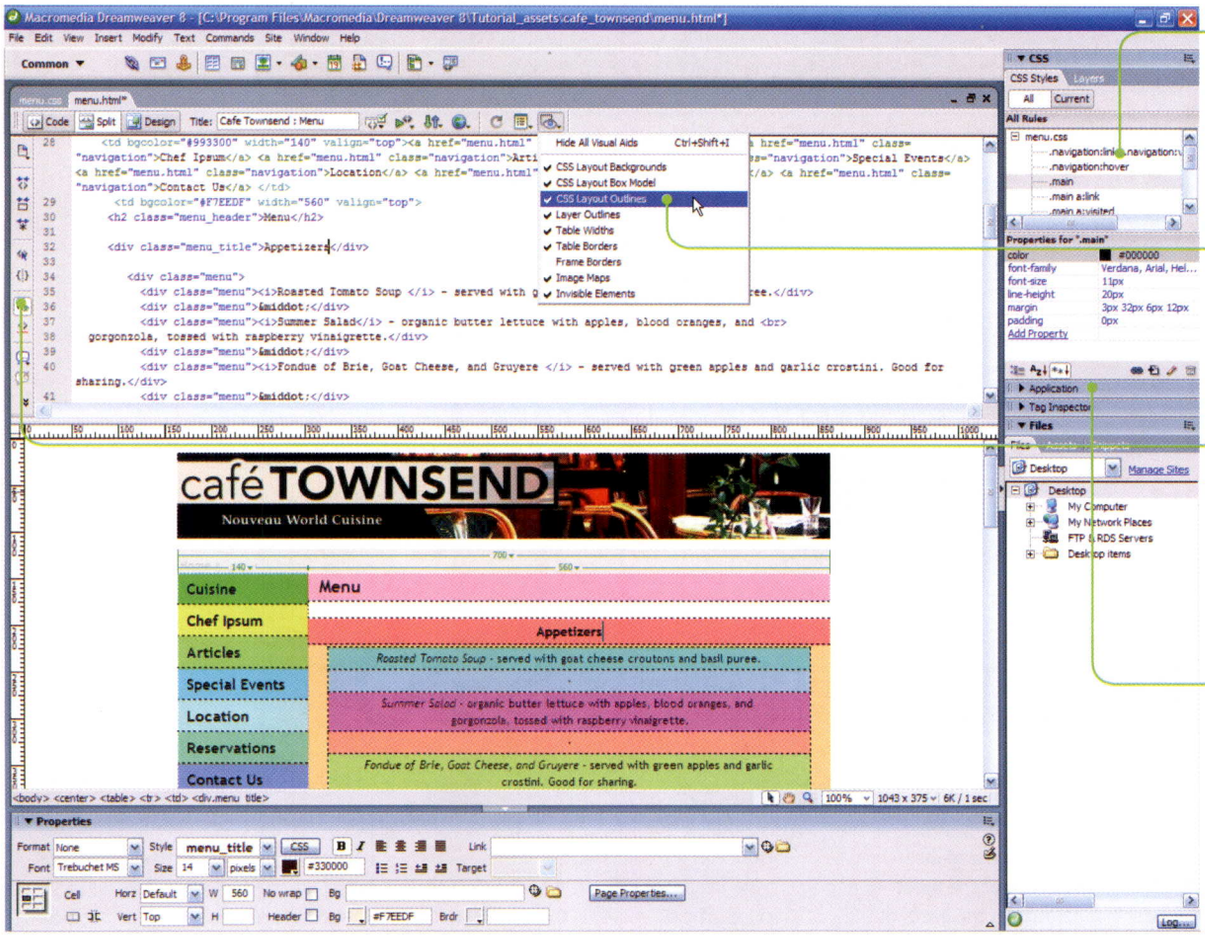
Dreamweaver 8 has picked up a few useful additions. Perhaps most important is the new visual design tools that are aimed at making advanced site building tasks a whole lot easier. First is the new visual XML (Extensible Markup Language) facilities that enable users to literally drag-and-drop XML-based items, such as RSS feeds, into web pages without having to faff around with tricky conversion routines.

Also receiving an overhaul is the way that Dreamweaver handles Cascading Style Sheets (CSS). There's still no drag-and-drop CSS functionality available (as there is in Adobe's GoLIve CS2). However, there is a new unified CSS panel that manages to speed up workflow by keeping most CSS attributes centralised, plus actually laying out pages is easier with new CSS visualisation tricks such as

"Dreamweaver 8 has picked up a few useful additions. most important is the new visual design tools that make site building tasks a whole lot easier."

The Dreamweaver 8 interface

As expected, the new version of Dreamweaver is packing more than a few new tools and features to aid your web designs. Let's take a look at some of the most important...



1. CSS Style panel

In the past, working with CSS in Dreamweaver has caused its fair share of problems, but version 8 seeks to alleviate these to some extent with the new CSS Style panel. Here you'll find all the important CSS attributes grouped under one menu set.

2. CSS visual aids

Laying out and editing CSS items on a web page is again made easier thanks to the new visual aids. These can help highlight and align CSS elements by providing useful feedback on existing locations and styles.

3. Coding toolbar

Alongside the Coding view, the new Coding toolbar gives immediate access to common coding commands to help streamline workflow. Just position the cursor where you want to insert the code, then hit a button to let Dreamweaver do the rest.

4. Customised Workspace layouts

Tired of having to move panels and windows about every time you open a fresh instance of Dreamweaver? Well, tire no more thanks to Dreamweaver 8's support for customised interface

highlighting layout borders. Finally, the Design view more accurately renders CSS layouts, including better reproduction of overflow and form elements.

Those hoping that Dreamweaver 8 would feature enhanced tools for mobile web content development are not so lucky, since this release sees only a small number of additions aimed at this market. Where Adobe demonstrated its commitment to mobile content with the powerful new tools in GoLive CS2, Macromedia is still lagging a bit behind, although a new Style Rendering toolbar does enable designers to observe how things will look once rendered on handheld devices like palmtops.

Dreamweaver 8 doesn't just sport new tools; it's also got a number of workflow tweaks to help make designing faster and more intuitive. A new background file transfer system means you can keep working on your site while elements are being uploaded to the web; a Zoom tool enables you to more accurately position items on the page; a Coding toolbar gives access to essential coding routines; and customisable workspace layouts mean you can save personalised panel arrangements to suit your working practices.

Flash has received a similar level of attention, with a few new features and fixes that will help users create interactive site elements more easily. Several new tools are on offer, including an improved Gradient tool; and enhanced Object Drawing model that makes creating objects on the Stage a much more intuitive affair; an object-specific undo facility; and a helpful Script Assist wizard that enables new users to create commands without having to have prior knowledge of ActionScripts. In addition, those who felt that previous versions of Flash suffered when it came to type rendering will be thrilled to find FlashType, which permits more accurate text reproduction on the Stage area.

But while these tools will improve the workflow for more novice users, there are also more new features for advanced Flash designers. Specifically, new custom easing controls, which enable you to more accurately edit the behaviour of tweens; a brand new set of filters can be applied to movies, including drop shadow, glow and blur; bitmap smoothing keeps bitmaps looking clear; and new Blend modes give flexibility when arranging elements into complex composites.

In all, web developers will find some useful new additions in Studio 8, but aside from bug-fixes and workflow enhancements, there may not be enough to convince tried-and-true Studio MX users to rush out and upgrade. That said, for those just starting out, there's no denying that for the moment, Studio 8 is still king of the hill.

VERDICT ★★★★★

The good: Solid performance, decent workflow enhancements and some useful new tools

The bad: Still lacking in mobile content tools, CSS functionality suffers in comparison to Adobe GoLive CS2

STUDIO 8'S BEST NEW FEATURES

Zoom tool

Precisely laying out items on a web page can be tricky, but Macromedia has made things a bit easier with the addition of the new Zoom tool in Dreamweaver 8. Grab it from the bottom of the document window and just drag a selection around the item you want to see up close.

Easing Control

If you've ever found it difficult to fine-tune tweening controls in Flash, you'll find the new Easing Control a breath of fresh air. Appearing as a slider in the Properties panel, this facility enables you to accurately tweak animations to suit all your creative needs.

Filters

Flash animations are all about jaw-dropping visuals, so what better way to soup-up your designs than by adding some of the new filters included in Flash 8? You'll find drop-shadow, blur, glow, bevel and more, so it's well worth taking some time to experiment.

SPECIFICATIONS

HP Designjet 90r
CONTACT: 0845 270 4222
PRICE (inc VAT): £830
URL: www.hp.com/uk

OPERATING SYSTEMS: PC/MAC
SYSTEM REQUIREMENTS PC: Microsoft Windows XP: Pentium IV, 1GHz, 256Mb RAM, 2Gb available

SYSTEM REQUIREMENTS MAC: PowerPC G4, 512Mb RAM, 1Gb available hard disk space. Mac OS 9 v 9.2, Mac OS X v 10.2 and higher

PAPER SIZE: A2, A3, A4, B3, B4, A/B/C (English architectural), envelopes, banners, custom (76 x 142 to 458 x 1625 mm)

MAX RESOLUTION: 2400 x 1200 dpi
ONBOARD MEMORY: 64Mb
CONNECTIVITY: USB, Parallel, EIO
DIMENSIONS: 890 x 520 x 220 mm
WEIGHT: 19.5kg

HP Designjet 90r

HP's latest edition to its Designjet series boasts some mean specs paired with an outputting capability of up to A2 in size. But is bigger always better when it comes to making perfect prints?

For artists across the globe, ouputting is one of the most mundane yet troublesome parts of the creative process. Many printers fail to do justice to work that was days in the making when it's time to transfer it from digital to tangible. Colours can look faded, textures may appear flat and dull, and a decent level of contrast can be conspicuous by its absence.

So, if you consider yourself more of a budding amateur or experienced pro, it's crucial your kit produces work that differentiates you from the fair-weather graphic hobbyist. This is why so many manufacturers are striving towards producing pro-quality printers focused on outputting impeccable results fast. There's certainly a multitude of options out there, but choosing a printer that will get it right on a grand scale means super sizing to a large format model.

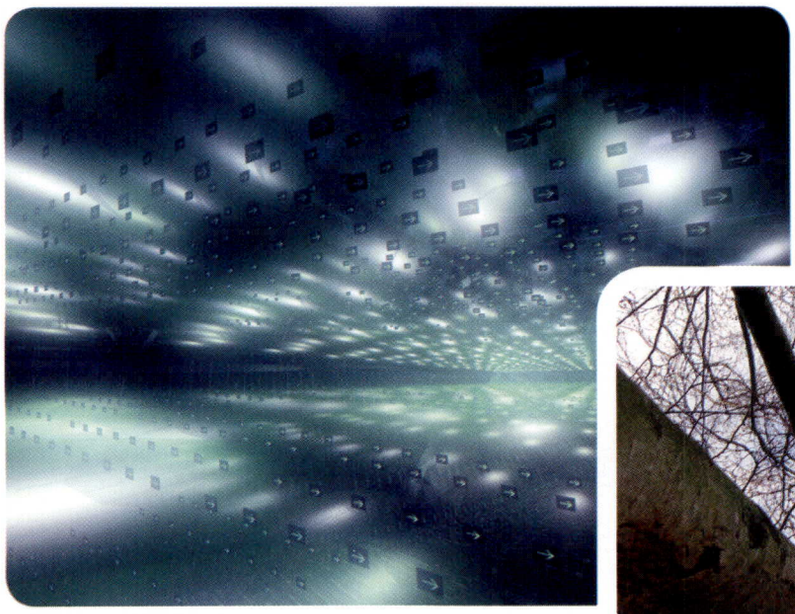
Epson was the first to penetrate this niche last year with the A2 capable Stylus Pro 4000. HP was quick to retaliate with the Designjet 20 and 130 series. The battle continued this year as Epson launched the 4000's successor, the Stylus Pro 4800. Just when it started to look as though Epson had the market glory, HP introduced the Designjet 90 series.

The Designjet 90 collection offers three models. The 90 model is the 'vanilla' version, compared to the 90r (which we have reviewed for this issue). It includes standard features that are considered as accessories on the 90. For example, a roll feed assembly enabling you to print on a roll of paper, and a cutter which cuts after each print job are two impressive features. The 90gp includes the roll attachment as an HP colorimeter featuring GretagMacbeth display profiling and calibration software. Obviously the versions with the optional extras cost more, so you'll need to think about what your budget can get in terms of needs versus wants.

The exteriors of all three are identical; a curvy shape and heavy-duty plastic construction - the only noticeable variance is the roll spindle on the back. In comparison to its rival, the Designjet has a much lower profile, and proportions are more in-line with a consumer printer. It still absorbs a large area of desk space, in particular the paper tray. This is conventional in design and is capable of containing up to 70 sheets, and the roof acts as the output tray, which is disappointingly flimsy. What it lacks in strength it makes up in speed though. Ejecting paper at an alarmingly rapid rate, the designers have thoughtfully included a flip-up catch to prevent overspill.

Compared to Epson's eight inks, HP only offers a total of six in this model, opting for the use of a singular shade of black. Claiming that their model is designed with producing exceptional black-and-white printing in mind, Epson are way ahead in the mono printing stakes. However, it's a classic case of swings and roundabouts as the rivals offer competitive colour advantages in varying areas. Furthermore the cartridges are smaller at 69ml compared to Epson's 110ml. The flip side of this apparent stinginess is that the Designjet 90 series doesn't perform routine cleaning cycles with each start up,

"If you're a budding amateur or an experienced pro, it's crucial your kit produces work that differentiates you from the fair-weather graphic hobbyist"



Test images from the HP Designjet 90r showcasing its impressive attention to detail

nor do they dump precious ink when initialising the print heads, in theory the ink should go further. Installing the cartridges is straightforward, the only surprise it throws up is that you'll need to install each individual print head, and then there's a 12-minute wait while the printer limbers up. Information on these are displayed in a small LCD panel. Shockingly the HP models don't feature a print monitor display like the Epson does. On the whole, the Epson's do offer a finer degree of control but some options are superfluous. Alternatively the HP is an idiot-proof no-nonsense wonder machine, spared of frills and cluttering add-ons. The inclusion of a CD-ROM featuring a video tutorial on colour management is an invaluable resource for newbies and seasoned pros alike.

In terms of performance, the Designjet 90 is one of the quickest printers we've tested. For example, on the highest quality, a borderless colour A3 print took only seven and a half minutes, beating the Epson R2400 and 4800, and HP's own 8750. The results are touch-dry and the colours don't need time to stabilise.

To look at the quality we used Imatest's Print Test module, as well as the Kodak Professional Color Management Check-Up Kit and Pulse Colour Elite from Colour Confidence (**www.colourconfidence.co.uk**), to examine them under a loupe in a 5000K light source. The large amount of fine detail that the HP was able to reproduce, was very pleasing. Additionally the lack of banding, posterising or stippling in blocks of solid colour was a surprise. This and the Epson 4800, are in a different league to consumer printers with little chroma moiré, and a fine contrast range produces good shadow area detail.

The HP only really fails to impress in a few areas. Prints from the HP are more susceptible to metamerism (colour shift problems under different lighting conditions) than those of the 4800, the inks of which have been specifically engineered to counter this problem. Even when using a fully colour-managed workflow the HP produces prints that have cool hue, and saturation definitely favours the red area of the spectrum.

In terms of longevity, the Wilhelm Imaging Research Institute (**www.wilhelm-research.com**) suggests that colour prints framed under glass produced from the Epson, have a life of between 61 years (Velvet Fine Art paper) and 166 years (Somerset Velvet paper), though black-and-white prints last much longer. The Designjet exhibits a far more uniform pattern, with colour prints lasting 82 years under the same conditions using glossy media. However, somewhat worryingly matte media has a stated life of only 21 years before fading is seen. It is important to stress though, that these results are based on accelerated tests under controlled conditions in order to simulate real-world conditions, depending on the environment. So in reality the print longevity will vary depending on the conditions you keep your prints in.

> "It's one of the quickest printers we've tested. On the highest quality, a borderless colour A3 print took only seven and a half minutes"

In comparison, the HP falls behind its competitor by only the tiniest of margins, as it has slightly less latitude and inferior quality. However, it delivers excellent overall results quickly, which are definitely designed to last the distance. In terms of overall value, considering running costs, it's undoubtedly a winner in our eyes.

VERDICT ★★★★★

GOOD: Reliably delivers high-quality results at speed. The 90r is easy to set up and program
BAD: Not as effective in mono as its Epson competitor, and the size of the ink cartridges is frustrating

IN DEPTH

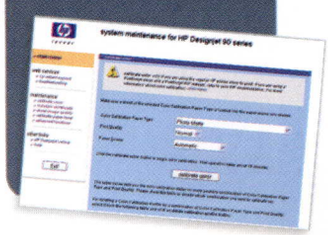
Find out what's hot to trot on the Designjet 90r

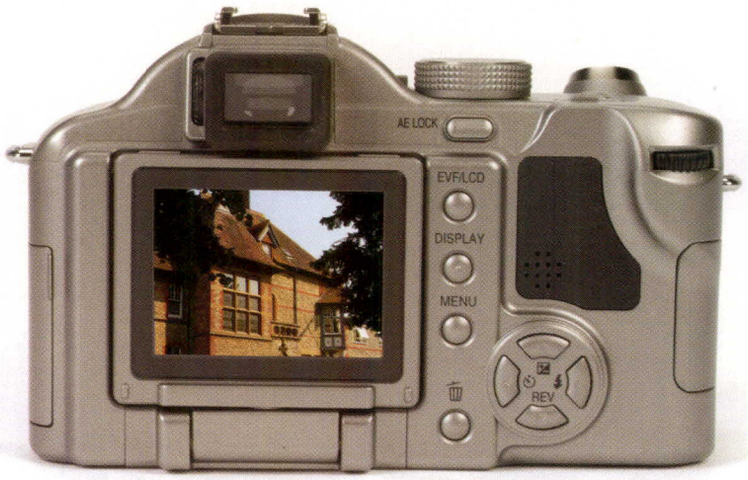
Speedy Gonzales
The Designjet 90r is the Speedy Gonzales of the printer world. To cope with the speedy rate of output, the creators at HP have wisely included a flip-up catch to prevent your work spilling on to the floor.

Think ink
HP tries to save you money when it comes to ink. The 90r doesn't perform routine cleaning cycles with each start-up, nor does it waste a bucketful of ink when initialising the print heads.

In control
A control panel on the front of the printer not only enables on-body access to print settings, but also includes a useful display screen. This means you can easily monitor ink levels in each cartridge.

Interface to face
The DesignJet uses a HTML interface for some of its maintenance functions including this handy colour calibration system. In this, the printer prints a test strip and then scans it with an optical sensor (though it can only be used with HP paper).





DCA BEST BUY

Panasonic LUMIX DMC-FZ30

The LUMIX line-up has manoeuvred Panasonic into a challenging position in the digital marketplace. We take a closer look at one of the models flying the flag for the manufacturer

SPECIFICATIONS

Panasonic LUMIX DMC-FZ30
CONTACT: 0870 300 1515
PRICE (INC VAT): £470
URL: www.panasonic.co.uk

RECORDED MEGAPIXELS: 8.0
EFFECTIVE MEGAPIXELS: 8.0
OPTICAL ZOOM: 12x
FOCAL LENGTH: 35-420mm
MAX RESOLUTION: 3,264 x 2,448
ISO RANGE: 80-400
STORAGE: SD/MMC
DIMENSIONS:
140.75 x 85.5 x 138.1mm
WEIGHT: 740g

IN DEPTH

Find out why the FZ30 is blowing its own trumpet

Watch this space
At the back of the camera is the superb 2-inch LCD. Mounted on a hinged bracket, the LCD allows photographers to shoot in the often-problematic positions such as: over-the-head crowd shots, on the ground or up-above into the sky.

Panasonic's latest foray into the lucrative prosumer market has quality written all over it. So much so in fact, that after just a cursory glance you could be forgiven for thinking that the FZ30 is a Digital SLR.

For starters, the huge Leica DC VARIO-ELMARIT lens offers an impressive 12 levels of optical zoom and a good degree of manual flexibility.

The zoom is controlled by the first of two rubberised rings on the lens barrel, offering fast, precise and responsive feedback. The second ring presents a usable manual focus – as soon as the ring is turned, the image appears on the LCD.

On the top of the camera, the main Mode dial offers a good range of configurations to suit both beginner and more advanced users.

The scene modes make difficult shooting conditions easier for beginners, but amateurs may want to start with the more flexible stops on the Mode dial. First up is Program AE, in which the photographer can make quick adjustments to such features as the exposure compensation levels, ISO sensitivity and white-balance settings, with a stab of the Up key on the nifty multi-function d-pad.

To manually set the aperture, users should turn the front command dial, neatly located on the handgrip just beneath the shutter release. Controlling shutter speed is easy with a quick flick to the next Mode dial stop, Shutter Priority. Advanced photographers will love the full Manual mode, in which users can quickly adjust both shutter speed and aperture values, making for a remarkably elegant and responsive method of configuring the FZ30 for tricky shots fast.

Round the back of the camera, the dominant feature is without doubt the large 2-inch LCD. Mounted on a hinged bracket, it makes light work of shooting often-problematic over-the-head crowd shots, although its range of movement is actually quite limited when compared to the hinged screens of other competing cameras. There are also other methods for shot composition, including a high-resolution electronic viewfinder, complete with a handy dioptric adjustment dial for optimum focus.

The back of the camera offers quick access to a number of crucial settings. Beneath the Mode dial, a one-touch AE Lock toggle provides extended control over exposure settings, while the Up key on the D-pad gives access to additional manual controls. Flash modes are adjusted by hitting the Right key, while the Left key cycles through self-timer periods. Finally, focus modes are selected using switch found on the side of the lens barrel.

Although the camera is not up to the standard of a true digital SLR, the model offers great specifications that consistently deliver image perfect photos. The colours are natural, the details are crisp, while focusing remains sharp with all settings. Even when the camera is used at full zoom the subjects are blur-free.

This camera is perfect for photographers who need a powerful, responsive and flexible camera at an affordable price.

VERDICT ★★★★★

GOOD: Good specs that consistently deliver great photos. Brilliant quality, particularly in the areas of colour, detailing and zoom
BAD: The manual focus on digital screens often proves to be a bit fiddly

SPECIFICATIONS

iBook G4 1.33 and 1.42GHz
CONTACT: 0800 0391010
PRICE: from £699
URL: www.apple.com/uk

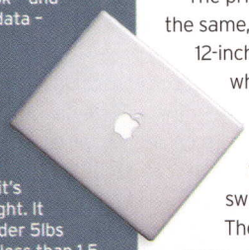
OPERATING SYSTEM: Mac OS X Tiger
SPEED: Up to 1.42GHz
RAM: 512Mb
HARD DRIVE: Up to 100Gb
SCREEN RESOLUTION: 1,024 x 768
COMPATIBILITY: Bluetooth, Wi-fi
GRAPHICS PROCESSOR: ATI Radeon 9550
INTERFACE: 2xUSB, FireWire
MODEM: 56K V.92
SOFTWARE: Apple iLife '05

UP CLOSE AND PERSONAL WITH THE IBOOK G4

New features
Although the iBooks are less expensive than the PowerBooks, they have many of the same features, including a full set of expansion ports. There's a built-in modem and Ethernet interface for networking and internet connection, along with FireWire and USB 2.0 ports for connecting camcorders and other necessary devices.

Motion sensor
Apple's version of SMS isn't for sending text messages. It stands for Sudden Motion Sensor, a feature that detects any sudden motion - such as dropping your iBook - and locks the hard disk mechanism in order to prevent the disk - and your valuable data - from being damaged.

Super slim
We're particular fans of the 12-inch iBook, as it's so small and light. It weighs just under 5lbs (2.2Kg) and is less than 1.5 inches thick, so you can easily slip it into a backpack and carry it around with you. You can get a good 4 hours out of the battery too.



iBook G4 1.33 and 1.42GHz

The speed increase is modest, but suped up memories in addition to built-in wireless features make the latest iBooks good value for money

Take a close look at these new iBooks, as they could be the last 'traditional' iBooks Apple release before the company switches over to using Intel's Pentium processors.

Like all their predecessors, the newly upgraded iBooks still use IBM's G4 processor, which is part of the larger PowerPC processor range. Previously, the cheaper of the two iBook models cost £699 and had a 12-inch screen and 1.2GHz G4 processor. The second, more expensive model cost £899 and had a 14-inch screen and a G4 processor running at 1.33GHz.

The prices of those two models remain the same, as do the screen sizes, but the 12-inch model now runs at 1.33GHz, while the 14-inch model moves up to 1.42GHz. Those aren't exactly major speed boosts, but then that's the reason why Apple is switching to Intel processors.

The more expensive PowerBook range - aimed at professional users - uses the same G4 processors as the iBooks, which are aimed at home users and students. Unfortunately, the G4 processor ran out of steam about 18 months ago. That's made it harder and harder to keep the iBook and PowerBook ranges apart, so the fastest iBook runs at 1.42GHz while the fastest PowerBook is only marginally faster, running at 1.67GHz.

That's a big problem for Apple, as the more powerful G5 processor used in the iMac and PowerMac is too power-hungry to work effectively in a laptop computer. Apple's 'roadmap' suggests that Intel will be able to produce faster processors with lower power consumption that are better suited for laptop computers.

Intel inside

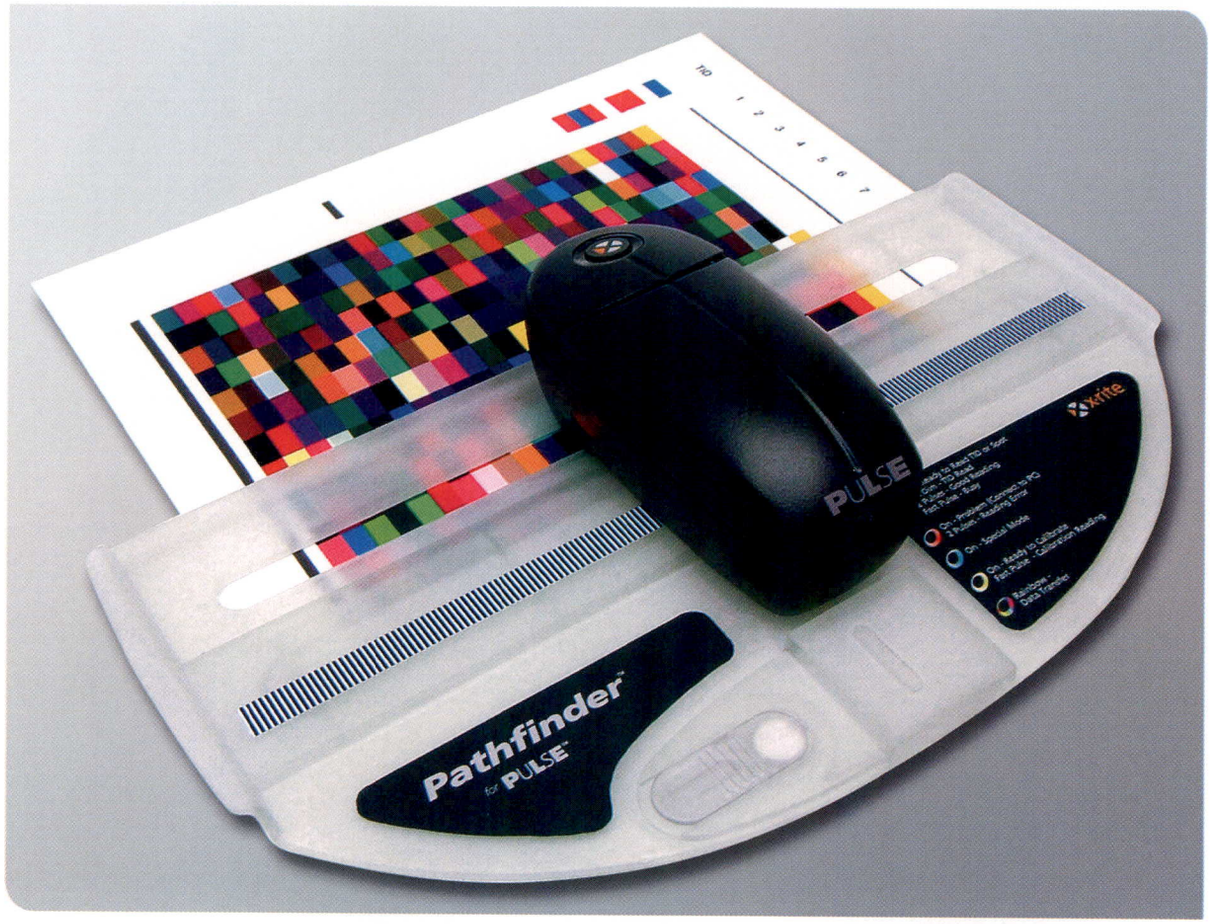
It will be at least six months to a year, before the first Intel-based models appear. It's an annoying fact of life that there will always be something faster and cheaper looming on the horizon, so if your current laptop works fine then by all means hang on to it until the next-generation of Intel Macs arrive. But if you don't already have an iBook, or your current model is feeling a bit sluggish, then these two new models are very good value for money.

Apple has also increased the standard memory from 256Mb to 512Mb on both models, and they both use a built-in Airport card and Bluetooth module for wireless networking and linking up with mobile phones and other accessories. That's about £150 worth of improvements for starters. The iBooks also include the clever 'scrolling' trackpad that Apple recently introduced to the PowerBook range, which allows you to scroll through documents by stroking on the trackpad with two fingers (trust us, it's not as daft as it sounds). Finally there's the 'sudden motion sensor', which is designed to protect your data in case you accidentally drop the iBook.

All these little improvements actually add up to a pretty good upgrade for both models. We particularly like the 12-inch model, priced at £699, which gives you a nifty notebook at a very reasonable price.

VERDICT ★★★★★

Good: Slight improvement in speed, along with more memory and built-in wireless features - but no price increase
Bad: The G4 processor is really starting to show its age now



X-Rite Pulse ColorElite

Colour management is one of the biggest headaches for anyone working in today's imaging industry. Ensuring your monitors, scanners and printers are correctly calibrated should be a matter close to your heart. To keep your hardware healthy we monitor the Pulse...

The last thing you want after an age of grafting is to discover the colours you've created on screen, are way off the mark when they're printed. The topic of colour correction is a potential minefield, but thankfully manufacturers are now producing technology to end our corrupt colour battles.

The X-Rite Pulse ColorElite in its most basic form, comprises a handheld precision spectrophotometer with a scanning guide, test targets and colour-management software. It's designed to produce custom ICC profiles for a printer by performing spot scans of printed test targets, which enables individual profiles for different types of media to be created.

The spectrophotometer itself looks similar to a mouse, and is just as easy to use; clicking a single button records a reading from one of the test charts. It can be connected to a computer via a USB cable, or take readings untethered, as well as download them when reconnected. It's a fairly sturdy piece of kit that's easy to use with the supplied manual, helping you to obtain a more accurate reading. In the long run you are assured what you see is what you get.

There are two variations of the Pulse, differing in support and cost. The standard version supports RGB printers driven by standard Windows or Macintosh drivers. However, the CMYK version – which costs an extra £300 – can deal with CMYK profiles and RIPs (Raster Image Profiles). Should you find you need this option at a later date, it's possible to upgrade the RGB version to CMYK.

ON TARGET

So how does it work? The key to the entire system is a printed IT8 target chart, which consists of known colour values, along with a corresponding reference file within the software. Scanner profiles are created by scanning the target, and importing the saved scan into Pulse ColorElite. The software compares the scanned colour values to the known colour values for the

"It's a sturdy piece of kit that's easy to use with the supplied manual, helping to obtain a more accurate reading, ensuring what you see is what you get"

SPECIFICATIONS

X-Rite Pulse ColorElite
CONTACT: 0800 0735 845
PRICE (inc VAT): £851 (including Optix calibrator)
URL: www.colourconfidence.co.uk

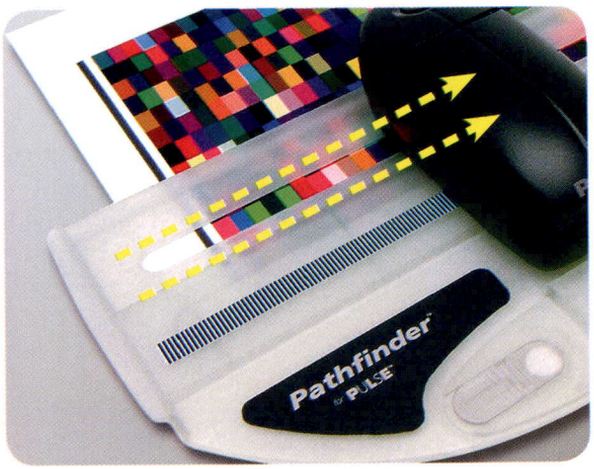
SYSTEM REQUIREMENTS PC: Windows 2000 or XP, Windows Media Player, 24-bit display with LUT support, 128Mb of available RAM, 100Mb of free hard-disk space, USB port

SYSTEM REQUIREMENTS MAC: OS X 10.2 or greater, QuickTime, 24-bit display, 180Mb of available RAM, 150Mb of free hard-disk space, USB port

OPTIONAL COMPONENTS: MonacoOPTIX Display, Colorimeter
ACCESSORY KIT: Travel bag, 110-240 VAC rapid charging unit, Pathfinder backer, ColorShopTMX

SUPPLIED ACCESSORIES : Pulse spectrophotometer, power adaptor and USB interface cabling, Pathfinder guide with integrated calibration reference, Multi-language indicator light reference label, 5x7 reflective input target, Pulse ColorElite software disc (Mac/Win). Documentation and registration material

The spectrophotometer looks similar to a mouse, and is just as easy to use. Clicking once records a reading from the test chart



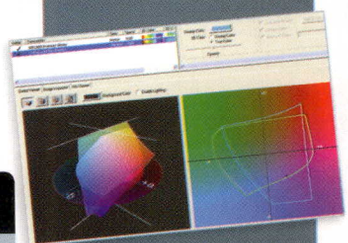
The spectrophotometer slides effortlessly along this ruler-like track to maintain accuracy and simplicity

FIND OUT WHY THE PULSE GETS OUR HEARTS RACING

Psychedelic, baby
In order to create a printer profile, you need to create a psychedelic printer target. The software's built-in wizards make light work of the process. It's possible to create individual profiles for different combinations of paper and inks.

Trust me
If you don't trust the software to produce an accurate profile, the output profile can be subtly tweaked. Similar to Photoshop, it enables you to choose between perceptual or colorimetric rendering intents, select saturation and lightness, saturation and output curves.

3D Colour
Monaco GamutWorks is a sophisticated piece of software that enables you to see two and three-dimensional representations of gamuts from any RGB, CMYK image file, and superimpose different gamuts (eg monitor and printer) in order to compare them with ease.



> "The Pulse is quite possibly the Rolls-Royce of colour management, and could well be the only colour checking solution you'll ever need to buy"

target, and the computed results are then employed to create a scanner profile.

The Pulse can create a camera profile, however this is only really useful for studio use; the myriad lighting conditions outdoors make it impossible to create a useable profile. However, it's nice to know that this function exists, in the event that you have to do some critical studio work.

Creating a printer profile is much more fun, because it involves creating a target yourself so that the spectrophotometer can measure it. Like the rest of the Pulse, at least there's a wizard-like function to make the process as painless as possible.

After printing the target, the print can be scanned with the spectrophotometer, and the results assessed and saved. It sounds complicated, but once you've used the system a couple of times, the process starts to become familiar. You'll be pleased to hear that it is possible to tweak profiles once you have made them, so that you don't have to go through the whole process again.

EXTRA, EXTRA

The Pulse can be bought as part of a bundle with the Monaco Optix XR monitor calibrator, which consists of a colorimeter to provide a profiling solution for both LCD and CRT displays. Additionally, there's an accessory pack that can also be bought, which includes optional extras such as a natty travel bag (billed as a portable solution) so that you can be just as creative on the go.

By far and away the best extra with the Pulse is Monaco GamutWorks. This useful piece of software enables you to see two and three-dimensional representations of gamuts from any RGB, CMYK image file, and superimpose different gamuts (eg monitor and printer) in order to compare them. Not only is it entertaining to play with, it's also supremely useful when assessing the gap between what a monitor can display and what a printer can produce - and as such, is utterly invaluable to designers.

TOP PERFORMER

On the face of it, the profiles the Pulse creates do seem to be bang on the money, but to be certain of its accuracy, it would involve slipping on a white coat and heading into the lab for a couple of months. The performance of the Monaco Optix system is at least as accurate in creating a monitor profile as the Pantone Spyder that many imaging industry professionals use to calibrate their kit, and it's hard to envisage a more comprehensive way of testing and assessing print quality.

One concern is that many RGB printers now ship with a set of ICC profiles as part of the drivers. For most casual applications these would probably be accurate enough, and for commercial use it's usually other people that take care of the printing. Nevertheless, it's a blessing if you want to use third-party ink and paper systems for which it's often difficult to create an accurate ICC profile.

Perhaps the most impressive attribute of the Pulse system is that it's fully integrated. All of the various functions are merged through the same piece of software, which certainly makes it a much more streamlined workflow solution, rather than harvesting a variety of different products together.

After putting the Pulse through its paces, the final diagnosis is a positive one. There is no doubt that the Pulse is quite possibly the Rolls-Royce of colour management, and could well be the only colour checking solution you'll ever need to buy.

Although it's a pricey initial investment, it's one that will probably prove its worth in the long run. This system will provide spot on support from start to finish. Exceeding in accuracy, reliability and quality, the only downside is the cost. If you're serious about design, and colour is the lifeblood of your work, then the Pulse will keep you ticking along happily.

VERDICT ★★★★★

GOOD: If you need a complete colour management solution from start to finish, the Pulse is the one to own. It's about as accurate as they come, and saves time and money on buying other various components separately.
BAD: A very complex piece of software with a steep learning curve. Initial cost for the Pulse is very expensive.

USB Hubs

As creatives it's only natural to assume that we will need many peripheral devices to set up our own digital workstation, but with so few USB ports on most machines, a USB hub is a vital godsend for the 21st century creative. We investigate five market leading USB hubs to find a winner...

Targus USB 2.0 7-Port Hub

Seven ports are better than one with Targus' largest USB hub

DCA BEST BUY

If you find yourself drowning in peripherals and fed up with plugging and unplugging USBs then something of this capacity will suit you. The biggest hub in Targus' range of USB connection devices, this chunky device allows PC and Notebook users to have up to seven plug-and-play connections wired up to their system at any one time.

The 7-port hub is fully compatible with USB 2.0, providing data transmission that can be up to 40 times faster than USB 1.1. Interestingly, this hub is also backwards-compatible. Targus has minimised the space issue by positioning the connectors vertically instead of the traditional horizontal. Each port also has over-current detection and protection, and the hub comes with a lengthy 1.8-metre cable, allowing it to be used comfortably in most home or office PC set-ups.

VERDICT ★★★★★

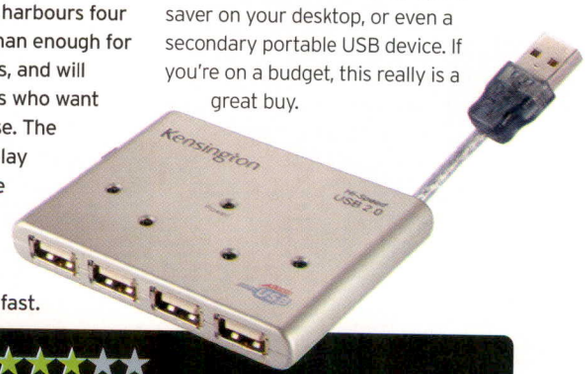
Good: A large amount of USB connectivity, backwards compatible for USB 1.1 users, vertically positioned connectors and comes with a lengthy cable
Bad: Expensive and space consuming. If you don't require seven ports, you're better off with a 4-port model

Kensington PocketHUB USB 2.0

Kensington packs a powerful punch with this pocket-sized USB device

This slimline beauty was created with portability in mind. Its pocket-size stature makes it easy to carry around and comes in handy for connecting peripherals to your laptop or notebook while on the move. As a mini USB device, it only harbours four ports, but that's more than enough for most travelling creatives, and will probably suit most users who want the product for home use. The device offers plug-and-play connectivity, so it can be used almost anywhere, and its power adaptor ensures that it delivers power to any peripheral fast.

As with most new hubs, it remains backwards-compatible with the lower speed USB 1.1 connection found on older computers. A sincere bargain at a mere £20, it's very hard to knock the value of this hub as a handy space-saver on your desktop, or even a secondary portable USB device. If you're on a budget, this really is a great buy.



VERDICT ★★★★★

Good: Pocket size and a slimline build make it perfect for portability. The safe choice for the busy creative who is on the move and on a budget
Bad: As you would expect if you pay less you usually get less. Compared to the performance of other USB hubs it doesn't stand out as a challenger

Belkin Hi-Speed USB 2.0 7-Port Hub

DCA RECOMMENDS

Belkin boasts a feature-heavy slimline hub

This unusual-looking USB hub really stood out in our test. Belkin's 7-Port device features a gap in its centre that forms a useful carrying handle. In comparison to a standard USB hub, this one is positively feature-packed.

The hub is designed with five USB ports lined up along one side, with an additional two more downstream ports, which are placed in a top-loading position. This improves the accessibility for connecting thumb drives, USB lights and other small peripherals. This is clearly a useful feature, but it doesn't sit easily with Belkin's claim that the device is stackable.

Belkin's hub has a slimline design that helps to save space on your desk, and it's an extremely capable high-speed USB device. Its seven ports all handle USB 2.0, but will also work with older USB 1.1 connections. The device also features LEDs which light up to let you constantly monitor port and power status on the hub.

VERDICT ★★★★★

Good: A feature-packed powerful hub. Top loading for easy access, and includes a set of LEDs to indicate connectivity
Bad: At the higher end of the price spectrum this hub is a little expensive. It doesn't fit with the claim that the device is stackable

Belkin Hi-Speed USB 2.0 4-Port Hub

A Hi-speed hub with a cascade of fine features

This hub may look cute only offering four separate USB ports, but it's strength lies in the fact that it can be cascaded to other hubs to extend to a staggering 127 different peripherals.

The simple design makes it easy to position the four ports either backward-facing for efficient cable management or forward-facing for easy access. Like Belkin's 7-port hub, it's described as a stackable device, but unlike the larger product, it's easy to see how the stacking would work. The hub has a simple flat-surfaced design with raised edges that should connect comfortably with a second device.

This self-powered, simple to install 4-port hub, handles both USB 2.0 and USB 1.1 with ease. Like its bigger 7-port brother, it also features a set of LEDs to allow you to monitor the power status of the device when it's in use. As either a simple desktop hub, or the basis of a large network of USB connections, this device serves its purpose exceedingly well.

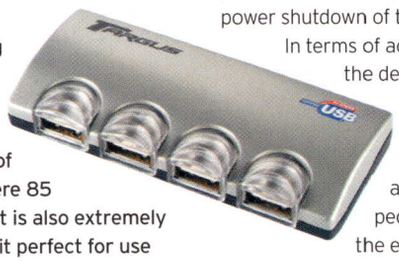
VERDICT ★★★★½

Good: A high level of versatility and flexibility make this the ideal choice for designers who want to watch their workstations grow, with a potential of 127 ports
Bad: With only 4 ports it is one of the more expensive models of its breed, but its extra features do compensate for the extravagance

Targus Ultra-Mini 4-Port USB Hub

Good things come in small packages for Targus' mini hub

Small is beautiful with this discreet device, handling a 4-port USB hub it is an ideal solution for anybody who wants to increase their USB connectivity without cluttering their desktop. The mini hub can easily be tucked away out of sight, and at a mere 85 grams in weight, it is also extremely portable, making it perfect for use with laptops and notebooks.



Working on a simple plug-and-play basis, the hub supports both full-speed and low-speed data transfer rates. In other words, it is compliant with USB 2.0 and backwards-compatible with USB 1.1. It also features over-current protection on each port to prevent power shutdown of the hub.

In terms of actually connecting the device to your system, the one-metre cable provided should be adequate for most people, but it lacks the extra length of Targus' larger 7-port USB hub. Nevertheless, a hub this small should have few problems squeezing into the tightest of corners.

VERDICT ★★★★★

Good: Small and powerful the mini hub offers all the features you come to expect from a USB port but is light weight and easily tucked away
Bad: Disappointingly the mini hub comes with a short one metre power cable which may prove restricting compared to the Targus 7 port USB hub

Belkin Hi-Speed USB 2.0 TetraHub

Belkin unveils its weapon of choice: the TetraHub

What's the difference between Belkin's standard 4-port USB hub and this 4-port TetraHub? No it's not a joke, apparently there is actually a great deal of difference between the models. The TetraHub T4 technology stands for Turbo Transaction Translator Technology – an innovation combining the best of USB 2.0 and USB 1.1 technology.

Unlike a normal USB hub, the TetraHub supplies a guaranteed 12Mbps into each port, so you can enjoy USB 1.1 at their fullest speed. The competitors models, share out the 12Mbps between all ports, rather than being delivered in full to every one.

In all other respects, the TetraHub provides an equal service to any standard USB hub – plug-and-play compatibility is provided; over-current protection is built-in; and the device operates well using high-speed USB 2.0. The only downside is that the hub is not self-powering. A power lead is provided, but it restricts the hub's portability.

VERDICT ★★★★½

Good: Guaranteed 12 Mbps to each port unlike other brands which share the power between ports. Combines the best of USB 1.1 and 2.0 technology
Bad: The TetraHub is not portable like other brands, which can hinder creativity if you're on the move a lot. A power cable is provided which offers a degree of flexibility

Conclusion

All six of the hubs we investigated in this group test have performed well and have illustrated that they are up to the challenge of providing reliable multi USB access.

Even though the USB hubs differ in size in terms of number of ports, they are still comparable in their level of performance. For this criteria checklist, we first evaluated their potential for being fully capable of handling the older USB 1.1 technology and high-speed USB 2.0. As most were it was necessary to look at other areas. Therefore, determining the best option comes down to the number of additional features the hub can deliver. Some devices have the benefit of being easily portable, while others require a power cable to operate it. Additionally, the ports that could offer over-current protection clearly outshone those that didn't. Similarly, simple features like stack ability, LED's illustrating power status and weight were all factors worthy of consideration.

The best overall combination of performance and quality, must surely belong to Belkin's 7-Port USB Hub. Providing an ample capacity and range of convenient and accessible features, such as top-loading ports. For the creative user who needs high quantity and quality connectivity in their digital workstation, this device represents the best value-for-money model currently available on the market. At £40 it was one of the most expensive in our test but its capabilities and power are a self justification. Hi-speed, convenient, portable and easy access all add up to this USB Hub becoming *DCA*'s recommended choice.

"The best overall combination of performance and quality belongs to Belkin's 7-Port USB Hub"

SPECIFICATIONS

MODEL	USB 2.0 7-Port Hub	PocketHUB USB 2.0	Hi-Speed USB 2.0 7-Port Hub	Hi-Speed USB 2.0 4-Port Hub	Targus USB 2.0 4-Port Hub	Hi-Speed USB 2.0 TetraHub
MANUFACTURER	Targus	Kensington	Belkin	Belkin	Targus	Belkin
PRICE	£40	£20	£40	£25	£20	£30
URL	www.targus.com	www.kensington.com	www.belkin.com	www.belkin.com	www.targus.com	www.belkin.com
CONTACT	020 8607 7000	020 7949 0119	01933 352000	01933 352000	020 8607 7000	01933 352000
NUMBER OF CONNECTORS	7	4	7	4	4	4
DATA TRANSFER	USB 1.1/2.0	USB 1.1/2.0	USB 1.1/2.0	USB 1.1/2.0	USB 1.1/2.0	USB 1.1/2.0
DIMENSIONS	100 x 60 x 30mm	61 x 82 x 11mm	140 x 130 x 24mm	92 x 70 x 19mm	95 x 40 x 20mm	105 x 105 x 33mm
OPERATING SYSTEMS	Windows 98SE/ ME2000/XP	Windows 98SE/2000/ ME/XP, Mac OS 10.1+	Windows 98SE/2000/ ME/XP, Mac	Windows 98SE/2000/ ME/XP, Mac	Windows 98/2000/ME/ XP, Mac	Windows 98SE/2000/ ME/XP, Mac
FEATURES	★★★★½	★★★½☆	★★★★★	★★★★½	★★★½☆	★★★★½
PERFORMANCE	★★★★½	★★★½☆	★★★★★	★★★★½	★★★½☆	★★★★★
VALUE FOR MONEY	★★★★★	★★★★½	★★★★★	★★★★½	★★★★½	★★★★½
OVERALL RATING	★★★★½	★★★½☆	★★★★★	★★★★½	★★★½☆	★★★★½

BACK ISSUES

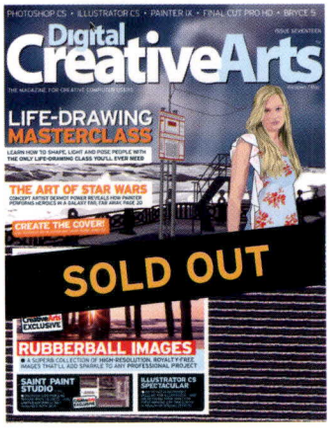
Love this issue but disappointed you missed the others? Turn that frown upside down and order back issues of the world's most vibrant magazine for digital creatives...

ISSUE SIXTEEN

Go comic crazy as expert artist Dave Gibbons shows you how to create our cover and reveals the tricks of the comic book trade. Also, we explore how the digital effects of today will impact on the movies of tomorrow.

ON THE CD: Create modelling magic with the full version of Amapi 3D 6.1 and the demo of Amapi Pro 7.5

PRICE: £6.99 inc postage and packing



ISSUE SEVENTEEN

Get anatomically correct as we dive into the world of creating people with a masterclass in Painter portraiture, and the chance to Create the Cover in Illustrator CS. There's a Bryce cityscape tutorial too, and much, much more.

ON THE CD: Get a dose of imaging excitement with royalty-free images worth £1,300 from RubberBall

PRICE: £6.99 inc postage and packing

ISSUE EIGHTEEN

Dive into the freelance world with our comprehensive guide to going it alone. Find out everything you need to know about Creative Suite 2, and try out our pixel art workshop too. Plus, find out how to improve your DV editing.

ON THE CD: Check out the PLE of Alias Studio 12, plus the brand new demo of Vue Pro Studio 5

PRICE: £6.99 inc postage and packing

ISSUE NINETEEN

Get your type right, as we find out how you can manipulate emotion with design and build your own fonts too. Plus, what Matthew Carter thinks of the current type scene and all the details on Revenge of the Sith too.

ON THE CD: Get the full version of TypeTool 1.3 (worth £140), and try content from iStockphoto and DVCuts

PRICE: £6.99 inc postage and packing

ISSUE TWENTY

Our Photoshop guide reveals how creative professionals use the imaging app. Plus, how to Create the Cover, the best ways to use Live Trace and Live Paint in Illustrator CS, and the option to try character animation with 3ds max.

ON THE CD: Explore Photoshop CS2 with the demo and video training. Plus, enjoy 3D models worth £275

PRICE: £6.99 inc postage and packing

ISSUE TWENTY-ONE

Lights, camera, action! We show you how to make a low-budget to no-budget movie. As well as all the tips from the experts on movie making we get to grips with 2D and 3D art in Photoshop. You'd be crazy to miss it!

ON THE CD: Discover MotionBuilder PLE, a 3D model collection and sixty fantastic high resolution images.

PRICE: £6.99 inc postage and packing

CALL OUR HOTLINE: 0870 444 8682

Digital CreativeArts
THE MAGAZINE FOR CREATIVE COMPUTER USERS

YOUR DETAILS

Name:

Address:

Postcode:

Telephone No:

Email:

I WOULD LIKE TO ORDER:

☐ ISSUE 16 ☐ ISSUE 17 ☐ ISSUE 18
☐ ISSUE 19 ☐ ISSUE 20 ☐ ISSUE 21

All issues cost £6.99, including p&p, and are subject to availability. Overseas prices available on request

METHOD OF PAYMENT (no cash please)

Please indicate your choice of method

☐ CHEQUE Made payable to Highbury Entertainment Ltd

☐ CREDIT CARD

☐ Delta ☐ Visa ☐ Mastercard ☐ Switch

Card number:

.....

If applicable
Expiry date: ☐☐ / ☐☐
Issue No. ☐☐ (Switch only)

Signature: .....

Please return this order form or a photocopy of it together with your cheque/postal order (if applicable) to the following address: Highbury Entertainment Ltd, FREEPOST NATW1809 (Customer Interface), Somerton, TA11 6ZA. It won't cost you a penny in stamps if posted in the UK. Alternatively, call the subscription hotline on 0870 444 8682, fax your order on 01458 271146, or email us at subs@paragon.co.uk

❑ From time to time, Highbury Entertainment Ltd sends out news about exciting new products and opportunities that are of interest to our readers. If you do not wish to receive such information, please tick this box.

Order now by calling +44 (0) 870 444 8682. Fax your orders through on +44 (0) 1458 271146. Email us at dca@cisubs.co.uk

Bristol's Leading Mac Video Experts

- Dedicated Training Room (4 delegates maximum)
- Training Courses on Final Cut Pro and DVD Studio Pro
- Taught by Experienced Professionals
- Editing Suite Design, Configuration and Sale
- Editing Room Rental
- Central Bristol Location with Free Off-Street Parking

Solution Expert
Video

The Bristol Mac Centre

08000 714 417
0117 942 5533

233 Gloucester Road • Bishopston • Bristol BS7 8NR
info@maccentre.co.uk • www.maccentre.co.uk

WHO'S BEHIND YOUR WEBSITE?

www.whosbehindyourwebsite.co.uk

If you're designing & hosting your clients' websites, or building & testing your own applications - what you really want is the flexibility and performance of your own server. But sometimes the cost of managing one is just too high, both in terms of time and money.

So wouldn't it be great if you could share the cost of a server's hardware but not share its resources? In other words, the full power of your own server with multiple domain support - in an easy-to-manage, shared environment.

Hostway Virtual Private Servers - Now you can really get on with doing what you do best...

To find out why visit:
www.whosbehindyourwebsite.co.uk

From £39.95 / month and no set-up fees.

VPS Virtual Private Servers PLESK7 RELOADED

call us now on **0808 180 1880** • sales@hostway.co.uk • www.hostway.co.uk

Domain Registration • Email Hosting • Web Hosting • Ecommerce • Resellers • VPS • Dedicated Servers

NEXT ISSUE

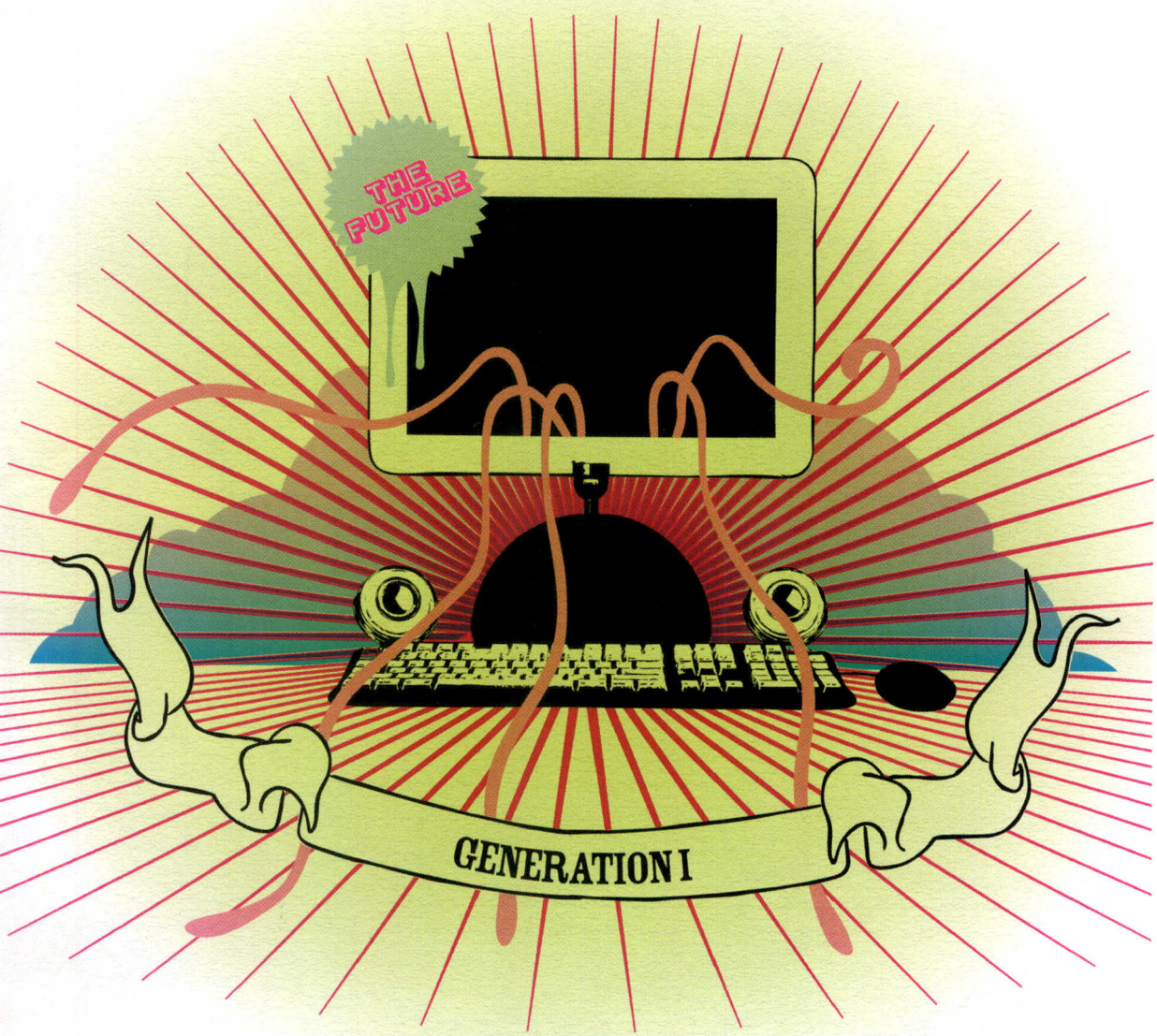
JAN/FEB ISSUE
ON SALE
22ND DECEMBER

Digital CreativeArts™

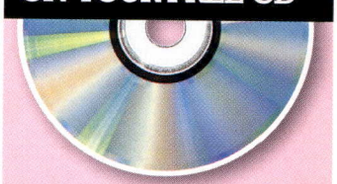
THE MAGAZINE FOR CREATIVE COMPUTER USERS

GENERATION i

Throw away your crystal ball because next issue Digital Creative Arts steps into the future to show you the technology that today's developers have in store, and how it will overhaul the life of creative technology users



ON YOUR FREE CD



All the latest plug-ins, demos and resources plus project files for the magazine's tutorials

A NEW DIMENSION

3D modelling and animation are brought to life by the *DCA* pros in the know

ALSO...

MAKING IT!

Striving to get noticed in an over crowded creative industry? Packed portfolio and desperate to get noticed? Then pick up a copy of the January/February issue of *Digital Creative Arts* where experts will reveal the secrets of cracking your way into the creative industry

HEAD TO HEAD: GRAPHICS TABLETS

We pit the latest graphics tabs against each other, in an all-out contest to see who will be crowned king of the creatives desktop

BEST VALUE
ONLY £3.99
DVD+BOOK+ MAG

"PUTTING YOU AT THE CENTRE OF THE EXPERIENCE"

J Allard, Corporate Vice President, Microsoft

100% XBOX 360
100% GAMES

SAVE 33%

THAT'S 4 FREE ISSUES WHEN YOU SUBSCRIBE!

Or pay just £7.99 for 3 issues - today!

Be ahead of the game
Start with issue 1 of X360!

Never miss an issue
Get all the Xbox 360 games info!

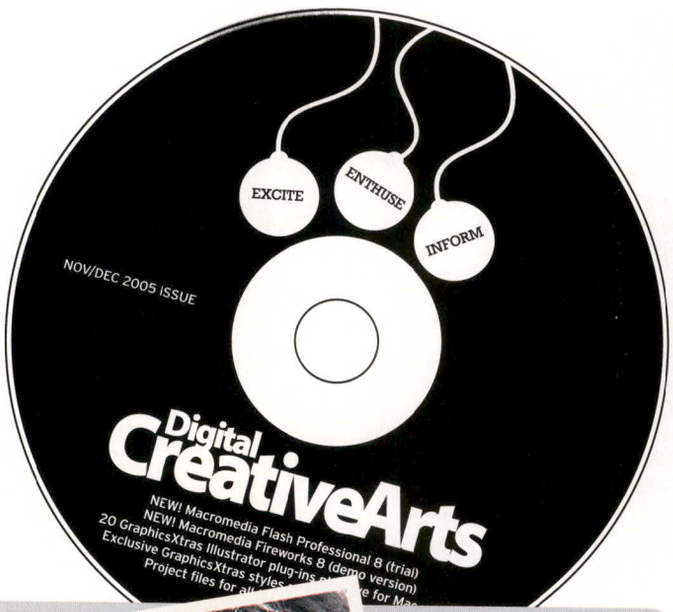
Free home delivery
Guarantee your copy!

Money-back guarantee
No risk offer!

CALL THE INSTANT ORDER LINE ON:
0870 444 8682

FAX YOUR DETAILS STRAIGHT TO US ON:
01458 271146

ONLINE FAST TRACK YOUR SUBSCRIPTION TO US AT:
www.totalgames.net/x360



'On the CD' logo
Whenever you see this logo in the magazine, you can find resource files on the CD for that particular page.

WELCOME TO DCA's NOV/DEC ISSUE

Welcome back to another awe-inspiring issue of Digital Creative Arts. Naturally appreciating quality when you see it, you'll find this issue even more exciting and jam-packed than the last.

Kicking off this issue's free CD are four sets of support files to accompany the expertly hand-crafted workshop projects that offer some cracking examples of digital art working at its finest. Tying in with our urban type tutorial on page 64, you'll also discover a sensational set of essential freeware fonts from larabiefonts.com to help you take your text street side.

Following on from the theme of digital illustration, you can be one of the first to get your hands on trial versions of two of the latest incarnations from Macromedia's Studio 8 (reviewed on page 92), Fireworks 8 and Flash Professional 8 - for both PC and Mac users.

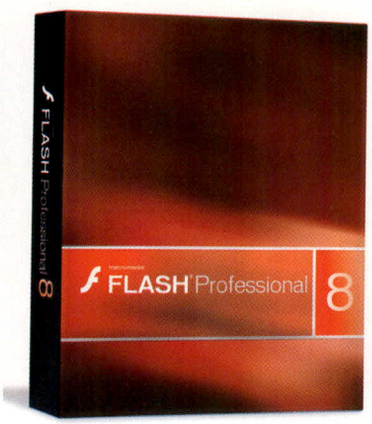
As if that wasn't enough, we've goodies a plenty in the resources section. We've teamed up with the guys over at HotDoor.com to bring you an exciting set of Illustrator plug-ins as well as a fantastic design collection from our friends at GraphicXtras.com.

So what are you waiting for? Use the projects, tips and tools to inspire and enhance your own designs, get creative and let the masters show you the way.

Until next time...

Rhys Davies
Multimedia Editor

ON YOUR FREE CD



Flash Professional 8

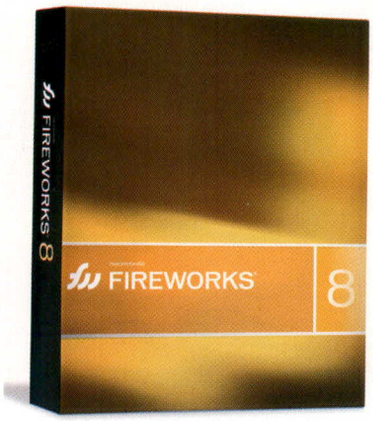
Without doubt Macromedia's most significant release to date, Studio 8 marks a significant mile stone for the creative web industry - and we've got the two creative apps that give this web authoring heavyweight its punch.

Headlining the bill is Flash Professional 8. This latest incarnation firmly re-establishes the app as the most advanced authoring environment for interactive web and mobile digital graphics. With improved visual effect capabilities and an enhanced user interface, a re-formatted script editor and additional flash video features confirm that Macromedia has been busy since rolling out Studio 7.

With all these new features and a fresh selection of filters ranging from simple drop shadow to the more complex gradient bevel, Flash Professional 8 goes well beyond what other web design tools offer, providing run-time control over multiple blend modes and enabling graphical effects to be composited for fully dynamic user interactivity.

This new version looks set to phenomenally enhanced work flow integration allowing for real time editing of both text and objects

The result of these features is still claimed to be reduced file sizes that are instantly web ready. Fire up the hot new trial version and see for yourself. In all honesty, web content creation has never looked so enticing.



Macromedia Fireworks 8

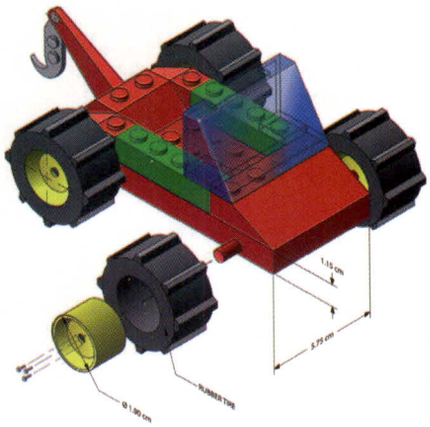
Working in perfect sync with Flash Professional is our second in our pick from Studio 8, the latest version of Macromedia's Fireworks.

Offering many new and improved features for optimising web graphics and images, Fireworks enables web designers and developers to create interactive CSS-style pop-up menus, as well as handling more file formats for importing than ever before. Fireworks 8 is just the program for handling all your QuickTime Image, MacPaint, SGI, and JPEG 2000 files, in addition to many other previously incompatible file formats.

With seamless vector and bitmap editing in an integrated environment, Fireworks 8 also brings a comprehensive set of over 25 new blend modes to alter the style and colours of your objects, as well as a number of enhanced shadows and interface components.

A newly formatted interface allows easy access to commonly used image editing tools, filters, and menu commands in a central location. Through a new image editing panel and improved editing integration between it and both Dreamweaver and Flash Professional, workflow is radically optimised.

These two applications alone make Studio 8 the web creatives dream, so put down the magazine and install these latest incarnations to see what all the fuss is about for yourself!



hot door inc.

Hot Door.com

Hot Door Inc. develops and distributes plug-ins for Adobe Illustrator. So who better to team up with for this illustrative issue of *DCA*?

CADtools 4 is a new version of Hot Door's most popular product for drawing, measuring and labeling objects within Illustrator. Users never have to leave Illustrator to draw in any scale, dimension artwork with a mouse click or numerically control objects. CADtools offer a unique combination of precision drawing, artistic flexibility, and ease-of-use, making it a must have for a full spectrum of design professionals.

Along with the PC and Mac version of CADtools in trial format we've also got its perfect accompaniment - Hotdoor's CADpatterns. CADpatterns complement the most essential features of CADTools, providing 134 vector-based swatches suitable for a multitude of design documents.

Then there's the latest version of MultiPage. Which, for those of you who missed it the first time round, provides the unique ability to create multiple pages within Illustrator and then export or print them with unbelievable ease.

If those weren't enough, we're also bringing you Hotdoor's awesome Perspective plug-in. It may not surprise you to hear that this plug-in does exactly what it says on the tin. Allowing you to add a new dimension to Illustrator, this fantastic plug-in maintains realistic drawing with projection tools, and adjustable perspective grids for dramatic graphics.

Hotdoor also distributes some cracking third-party plug-ins for design including CodeZebra's Symbols, Virtual Mirror's Vector Studio, Comnet's FoldUP 3D, and AppliCraft's CADgate. These products, as well as the full versions of those on this issues CD-ROM, are available to customers worldwide through the Hot Door website at **www.hotdoor.com.** For any designer using Illustrator, it's one destination most definitely well worth a visit.

graphicxtras.com
plugins filters plug-ins presets shapes brushes symbols imaging frames styles
Full Catalog of all the products on the graphicxtras.com site (Updated: August 21st 2005)
Plugins for Adobe ® Photoshop ® / PSP / Canvas / PhotoImpact...
Items for Adobe ® Photoshop ® / Elements macOSX PC
Looking for photoshop / psp plugins, or shapes, or brushes..?? Welcome to the graphicxtras.com site, the location for wow Photoshop ® plugins, Picture Tubes for Paint Shop Pro ®, Painter ™ nozzles, Illustrator ® plugins, After Effects ® plugins, Photoshop patterns, Photoshop brushes, Photoshop shapes, styles and much more.
Custom Shapes Collection (For Photoshop®) : 12000 custom shapes, royalty-free. For commercial work, hobby, or otherwise. PC or MacOSX. Photoshop CS2 CS1 7 6 / Elements 123. Many mixed designs from stars, lettering, circular designs, frames and more. An amazing collection and superb resource for all uses in Photoshop ® - Also comes bonus 500 gradients set + much more.
2600 royalty-free Frames / Edges Collection
Frames and Edges Collection / Scrapbooking: 2600 royalty-free frames for all kinds of work, hobby to commercial. Hi-resolution. Hi-impact frames. Use in Photoshop / Photo-Paint or Photographic Edges / PhotoFrama. PC / macOSX. Blurred, brushed, scratch

Goodies from GraphicsXtras.com

A popular site for digital artists of all specialisms, GraphicsXtras.com offers plug-ins for all occasions. The site caters heavily for the vector artist, presenting plug-ins, graphic styles, brushes and swatches for Photoshop and Illustrator quite literally by the bucket load - and we've got some cracking examples on this month's disc.

As well as 20 powerful Illustrator plug-ins for PC users, those helpful guys down at GraphicsXtras.com have also kindly converted the compatibility of a selection over to OS X for Mac owners. These include a handy Perspective Grid, Gradient Textures and Effects, a phenomenally labour saving Vector Wand, as well as an all encompassing Multi tool.

In addition, GraphicsXtras.com has also kindly supplied us with a set of goodies for Illustrator. Comprised of around 70 brushes, you'll also find included an exclusive set of essential styles for some instant creative inspiration.

All the material is royalty-free and exclusive to GraphicsXtras.com. So, our advice is to delve into the vast quantity of quality content provided here and once your taste buds have been decidedly tempted enough by the trials, get over to the GraphicXtras and be further amazed by not only the wealth of content available but at the extremely low prices too.

The site can be found at **www.graphicxtras.com** and if you have any burning questions feel free to contact the team on **support@graphicxtras.com**

HOW TO USE *DCA*'S CD

RUNNING THE DISCS

These discs have been compiled to run on PCs running Windows XP and Macs running OSX.

LICENSING

Some software on these discs is shareware, which means that if you continue to use the program you should register it with the author. Freeware programs can be used free of charge. Trial versions of software are either time-limited (e.g. they will stop working after 30 days) or will have some features disabled.

DAMAGED DISCS

If your CD has been snapped, scratched, corrupted or cracked, please return it to the following address: Cover Disc Returns, Highbury Entertainment Ltd, Paragon House, St Peter's Road, Bournemouth BH1 2JS. If your CD is missing, call 01202 200200 or email **subs@paragon.co.uk**. Following this we will send you one free of charge.

HELP!

If you're having trouble with the CD, email **cdhelp@paragon.co.uk** or call on Wednesdays between 2pm or 6pm. Sorry, but we can't offer technical support on use of the software for either Mac or PC. All the software is tested for bugs and viruses. Highbury Entertainment Limited will not accept liability or responsibility for loss or damage that occurs directly or indirectly from using these CD-ROMs.

WEBSITE HOSTING

Your site is precious. Choose your host wisely.

There is no shortage of hosting companies to choose from. Some have been around a while; others seem to spring-up overnight and some have sadly closed their doors. Before you decide where to host your valuable site, consider what WebFusion has to offer:

- Rapid and simple set-up within the hour*
- Flexible, user-friendly control panel
- 24/7/365 telephone & e-mail support
- Secure Data Centres across the UK
- 99.99% reliable connectivity
- 30-day money back guarantee**
- 2 months free when you pay annually
- Part of Tier 1 ISP PIPEX with its resilient multi-layer network
- Established in the mid-1990's WebFusion hosts over 145,000 sites

We promise to make life simpler, without any painful surprises.

Linux Hosting

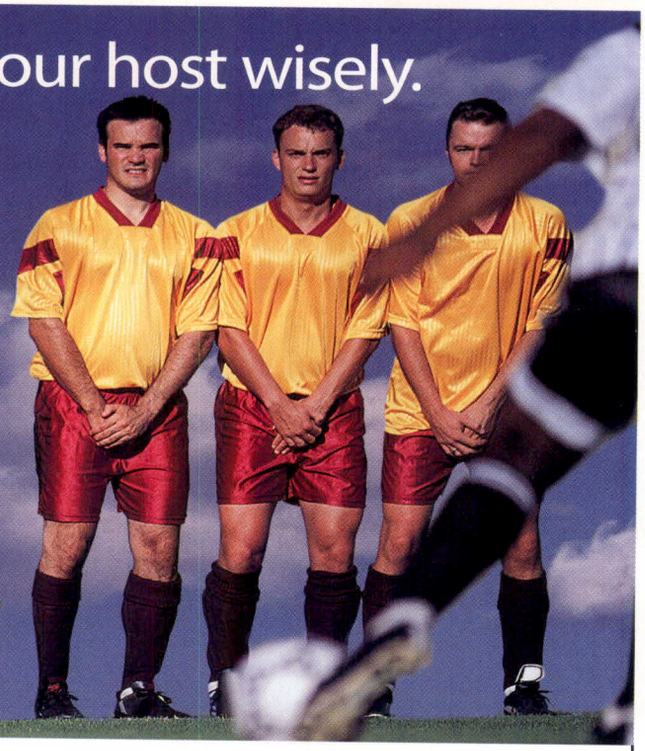
Entry level package £7.95pm
Business-grade package £19.95pm
2 months FREE when you pay annually

Windows Hosting

Build your site with **DotNetNuke** - FREE with all Windows accounts
.Net Home package £5.95pm
.Net Business-grade pack £19.95pm
2 months FREE when you pay annually

Dedicated Servers

Our range of Intel Certified Servers now starts from £79.99pm and includes un-metered data transfer.



New Low Price
Reseller Packages
£26.99 a month

Add value to your business and offer your customers a broader portfolio, including broadband services, with our Reseller package.

* Shared hosting, 9am-5pm Mon-Fri. Conditions apply. ** Applies to shared hosting accounts only.
† Limited period offer. Applies to DS1-DS4 range only. Terms & Conditions apply.
All major credit cards welcome. Prices exclude VAT @ 17.5%. WebFusion is part of the PIPEX Group.

WebFusion
www.webfusion.co.uk 0800 0317 800

TO ADVERTISE CALL DAMIAN GARNER ON 01202 200212

MULTITALENTED AT MULTITASKING IN MULTIMEDIA?

A COURSE IN MULTIMEDIA COULD SUIT YOU TO A TEE.

www.tees.ac.uk 01642 342639 MIDDLESBROUGH

UNIVERSITY OF TEESSIDE
OPEN YOUR MIND

BEST CHOICE WEB HOSTING

"Namesco's service is simply excellent. They offer us flexible, reliable and professional hosting. The control panel is really easy to use and the customer support cannot be bettered."
www.ipodx.co.uk

FEATURE RICH PACKAGES

HOT DEALS

FREE SET-UP - NO CONTRACT
FREE DOMAIN NAME*
FREE ADVANCED WEB-TOOLS

SUPERIOR VIRUS & SPAM PROTECTION

from £4.99 per month

All-inclusive pricing includes:
- Comprehensive control panel
- FREE expert advice and support
- Powerful web-based email

Features	StartUp	StartUp+	Business	Business+	Enterprise	Enterprise+
Storage Space	200MB	400MB	1000MB	1400MB	2000MB	3000MB
POP3 Email Accounts	5	10	25	50	100	200
Monthly Bandwidth	2GB	5GB	10GB	15GB	20GB	30GB
MySQL Databases	-	2	-	5	-	10
SSL Certificate	-	✔	-	✔	-	✔
PHP & ASP (Chillisoft)	-	✔	-	✔	-	✔
FrontPage Extensions	-	✔	-	✔	-	✔
E-commerce Software	-	✔	-	✔	-	✔
Virus & SPAM Filters	✔	✔	✔	✔	✔	✔
Powerful Webmail	✔	✔	✔	✔	✔	✔
Auto Responders	✔	✔	✔	✔	✔	✔
Control Panel	✔	✔	✔	✔	✔	✔
Network Monitoring	✔	✔	✔	✔	✔	✔
Visitor Statistics	✔	✔	✔	✔	✔	✔
CGI Perl, SSI	✔	✔	✔	✔	✔	✔
Firewall Security	✔	✔	✔	✔	✔	✔
FREE Web Tools & Scripts	✔	✔	✔	✔	✔	✔
SMTP Server	✔	✔	✔	✔	✔	✔
Daily Backups	✔	✔	✔	✔	✔	✔
Per Month	£4.99	£7.99	£13.99	£16.99	£21.99	£24.99
Pay Per Annum	£49.99	£89.99	£149.99	£189.99	£249.99	£289.99
Pay 2 Years SAVE 15%	£89.99	£159.99	£274.99	£349.99	£459.99	£529.99

SUPERIOR IN-HOUSE SUPPORT

BETTER BROADBAND from £19.95 per month

DOMAIN REGISTRATION from £4.99 per annum

Order Online
www.names.co.uk
Call us on
0870 120 8888

NAMESCO
WWW.NAMES.CO.UK LIMITED

Namesco Limited. Est. 1996. Acton House, Perdiswell Park, Worcester. WR3 7GD. Prices quoted exclude VAT at 17.5%. Cheques and major credit/debit cards accepted. *Offer applies to .co.uk, .me.uk and .org.uk domains only.

DIYDating.com
Free Dating web sites

Make Money Online

Join the Internet dating revolution!

Create a profitable web site today!

DIY-Dating.com provides all of the tools required for you to get a dating or adult personals site up and running in a flash.

Start earning today!

A sample of our exciting site features...

- ☆ Free set up
- ☆ Large selection of FREE templates
- ☆ Web based control panel
- ☆ Huge database of contacts
- ☆ Full site stats

For more information go to:
www.diy-dating.com

or phone:
01922 711211

TRAINING AND EDUCATION

3ds max 8

DeVise

Authorised Training Centre

Over the last 8 years we have trained over 100 people a year. Some of whom are now the most productive users of MAX in this country.

* FUNDAMENTALS
* INTERMEDIATE
* ADVANCED
* CUSTOM COURSES

email info@devise.co.uk

Authorised Discreet Reseller

* 3DS MAX
* Character Studio
* Combustion
* Boujou camera tracking
* Adobe Premier
* Autodesk VIZ

DeVise Ltd Tel: 01422 322 100

www.devise.co.uk email sales@devise.co.uk

Adobe Authorised Training Centre

QuarkXPress Authorised Training Centre

macromedia 2005 AUTHORISED TRAINING PARTNER

courses include

dreamweaver mx
photoshop
premiere
indesign
acrobat
macintosh osx
quarkxpress
freehand
illustrator
flash mx

020 7359 9855

media training

enquiries@mediatraining.ltd.uk

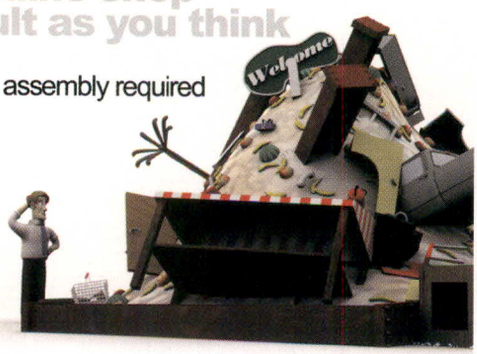
www.mediatraining.ltd.uk

WEBSITE HOSTING

Building an online shop isn't as difficult as you think

ekmpowershop : no assembly required

everything you need for just £19.99 per month



Internet Works ideal for beginners

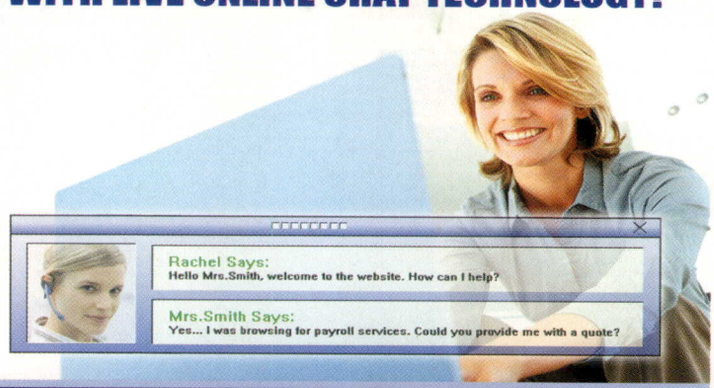
dBuyer Editors Choice Winner

call our sales hotline
0870 013 0626

try our free online demo at
www.ekmpowershop.co.uk

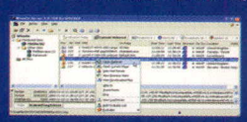
SOFTWARE SOLUTIONS

ADD A PERSONAL TOUCH TO YOUR WEBSITE WITH LIVE ONLINE CHAT TECHNOLOGY!


Rachel Says:
Hello Mrs.Smith, welcome to the website. How can I help?
Mrs.Smith Says:
Yes... I was browsing for payroll services. Could you provide me with a quote?

Whos on?

WhosOn lets you watch visitor activity on your web sites in real time. Watch as visitors arrive at your site and move from page to page. Then - let your visitors chat to you in real time as they browse! Help with sales enquiries and improve customer relations at a stroke!. WhosOn works on any web site and you can be up and running in minutes.



Watch Live Visitor Activity

Help Your Visitors With Live Chat

View Web Analytics Reports

DOWNLOAD YOUR FREE TRIAL TODAY

WHOSON? PARKERSOFT

www.whoson.com sales@parkersoft.co.uk

TO ADVERTISE CALL DAMIAN GARNER ON 01202 200212

You don't have to be simple to use simplewebhosting.co.uk

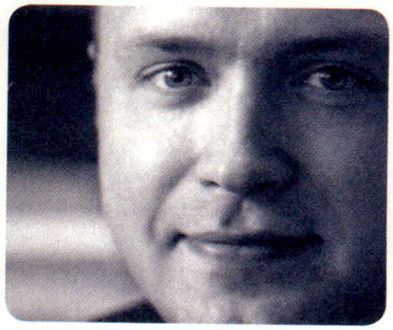
We offer the no-nonsense way to get your business, your organisation or even yourself on the Internet!

Whether you'd like us to design your site or want to use our website builder tool to make your own, it's simple with . . .

simplewebhosting.co.uk

Freephone 0800 619 1970

A DAY IN THE LIFE OF... SEBASTIAN LESTER



Sebastian Lester, famous font genius and animation expert, has a client list full of household names. DCA catches up with him to find out how he fits his demanding schedule in to one day

7.30am: Stagger across the bedroom into the shower.

8.30am: I'm standing on the platform at Holloway Road tube station.
My obsession, like most type designers, is typefaces and I invariably find myself studying various advertising billboards and looking at the typefaces and how they're being used. It's useful to have a sense of what typefaces are being used and where. It puts your own work in perspective and gives you ideas about future projects.

9.30am: Appointment in Soho with a large branding agency.
I'm being briefed on a new typeface design project for a large UK car manufacturer. In the meeting are two designers from the branding agency and a representative from their client. The agency wants me to design a display typeface with a 'warm and friendly' feel to it to complement the typefaces in their existing corporate identity.

They say it's important that the typeface maintains good legibility in a wide range of sizes in print and on screen. But beyond that they are open to ideas at this stage, which is my favourite kind of brief. A lot of the type design work can be pretty dry and technical so any open and creative briefs are really savoured. We agree to reconvene in a few days when I've explored some ideas.

12.00pm: Sketching out some ideas on the tube home and then over a coffee and ciabatta in one of Holloway Road's finest cafes, Jour et Nuit. I highly recommend the House special.

1.30pm: Meeting with my boss Robin Nicholas to discuss my morning meeting and run my initial thoughts past him. We also discuss some of the proposed marketing material for some forthcoming new Monotype releases, a brochure for an OpenType version of Gill Sans and an OpenType version of one of my typefaces, Neo Sans amongst others.

2.30pm: I'm taking some of my initial sketches and importing them into FontLab, a specialist tool for creating typefaces. I would be completely lost without it now, it certainly makes life a lot easier. I use it to convert the sketches into vector outlines so that I can refine them and then produce files that I show the client. 'Warm and friendly' in type design terms tends to translate to fullness and curves in the forms, and much of my work at this stage is reflecting this.

5.30pm: Leave the office.

7.00pm: After supper and some phone calls to friends, I resume work at home on a personal typeface project of mine that Monotype will be releasing next year provisionally titled 'Soho'. It's an enormous project with sans and serif versions. I'm really happy with how it's shaping up, but have a lot of work to do in the coming months.

I love type design and it has its moments in terms of excitement, but you don't get into typeface design for the glamorous rock and roll lifestyle.

12.30pm: It really is time to get some needed sleep.

A family with a geometric accent
Experience **Shopping**
Fresh Selection Informative
QUALITY
Product Sourced
ingredients purchase
Delivered **choice**

Seb has created dozens of fonts and is continuing to work on new material

STREET ***REPUBLIC***
Global Bonus
NO MANS
ADVENTURE
Stone Übermodel Access Station
SOHO Clapham **Piccadilly Holborn Hoxton Holloway**
Specially Enhanced Features for Home *Cinema Systems*

The artist tailors his skills to meet clients' needs, producing innovative designs

IDENTITY ***LEGIBLE***
Distinctive Subtle
Sophisticated Open
COMMUNICATE
corporate development
GENEROUS DESIGN
FLAVOURFUL Deliberate Shape **Rhythm Spline Strong**
LIGHT / REGULAR / MEDIUM / **BOLD** / **BLACK** / **ULTRA**

Whether it's soft and curvaceous, or stark and rigid, there's a font to suit the intention

SEB LESTER

After graduating with honours from Central Saint Martin's College of Art and Design in London, Sebastian spent the first few years designing for the music and games industries. He dabbled in 3D animation and designing type for the likes of T-26 and Garage Fonts. At Monotype he has been part of the team developing custom fonts for a wide range of clients including Waitrose, BG Bank Denmark and Opel. He also helped develop the masterhead for *The Daily Telegraph* and the Barclaycard logo. Scene was Sebastian's first commercial typeface family for the Monotype Classic Library. This was followed by the notorious Neo Sans and Neo Tech families. "I enjoy illustration and I love good electronic music, particularly drum and bass. It's a source of a lot of inspiration."

QUICK DRAW

Q: How would you describe yourself in five words?
Obsessive, compulsive, type design geek.

Q: Who is your idol?
I don't have any idols. Although that Neville Brody has got a lot to answer for, he's responsible for getting me interested in type design in the first place, circa 1991.

Q: What is your favourite film?
Sexy Beast starring Ben Kingsley and Ray Winstone.

Q: What's the biggest cliché in the creative world?
Designers wearing black. Also every designer I know wants to design a collection of 'boutiquey' T-shirts. I'm guilty on both counts.

Q: What would be your Plan B career?
Hugely successful House music producer.

CD, DVD AND VIDEO DUPLICATION

CD & DVD duplication

thermal, screen & offset-litho *
burning & pressing *
fast turnaround *
all formats *
get quotes online *

dBMasters

Tel: 01795 597 755 Fax: 01795 597 766

E: info@dbmasters.co.uk Web: www.dbmasters.co.uk

CD & DVD replication

1000 CDs with Booklet+Inlay c.£600
Quality CDR / DVD copies from 51p
CD / CD-ROM Mastering £65ph
DVD, CD-audio, CD-ROM

Barcodes, disc testing
Over 18 years experience
Graphic design, colour print
Large and small run specialists
Excellent quality and presentation

RPM

Repeat Performance Multimedia

Excellent!

6 Grand Union Centre
West Row
London W10 5AS

Tel. 020 8960 7222

www.repeat-performance.co.uk

CVS INTERNATIONAL

RELIABLE, EFFICIENT & PROFESSIONAL WITH EXTREMELY COMPETITIVE PRICES

CALL NOW

0800 018 9280

VIDEO, DVD & CD DUPLICATION
Duplicate from any master in any quantity
PAL, NTSC & SECAM standards conversion
Wide variety of packaging available

DVD AUTHORING & ENCODING
Encoding to MPEG2 from any video format
Personalised menus and chapter points
Archive your home movies onto DVD

FILMING & PRODUCTION
All aspects of production catered for
Complete project management
Multi-camera live events

NON-LINEAR EDITING
Realtime digital NLE suites for hire
Very competitive hourly rates
3D graphics and effects

DVD VIDEO

www.cvsinternational.co.uk

BRANCHES IN LONDON, ESSEX, KENT & SUFFOLK

Head Office: Tallon House, 20 Tallon Road, Hutton Industrial Estate, Brentwood, Essex, CM13 1TJ

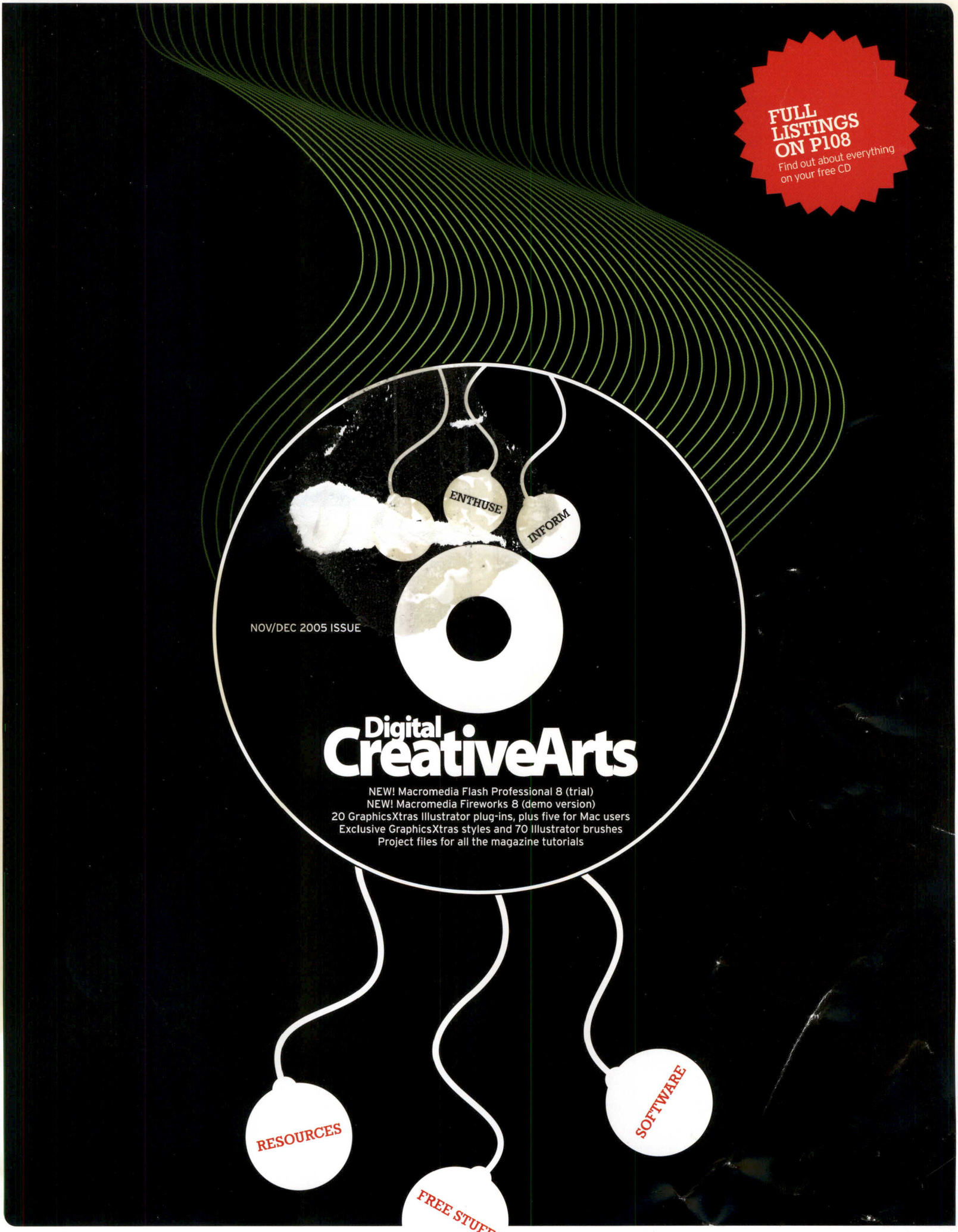
SOFTWARE SOLUTIONS

Sublime Software Solution Ltd

Looking for a Database?

FileMaker Pro Consulting
FileMaker 6-7 Solutions
Database Development
Off The Shelf Packages
Database Driven Websites

info@sublime-solutions.co.uk - 0845 060 0860 - www.sublime-solutions.co.uk


FULL LISTINGS ON P108
Find out about everything on your free CD
ENTHUSE
INFORM
NOV/DEC 2005 ISSUE
Digital CreativeArts
NEW! Macromedia Flash Professional 8 (trial)
NEW! Macromedia Fireworks 8 (demo version)
20 GraphicsXtras Illustrator plug-ins, plus five for Mac users
Exclusive GraphicsXtras styles and 70 Illustrator brushes
Project files for all the magazine tutorials
RESOURCES
FREE STUFF
SOFTWARE

GRAPHICMEDIA
ADVERTISING

You are the fuel.

We are the flame.

Let us set your brand on

ignite@graphicmedia.co.za | www.graphicmedia.co.za

FIRE!

Tel: +27 (0)33 347 0414